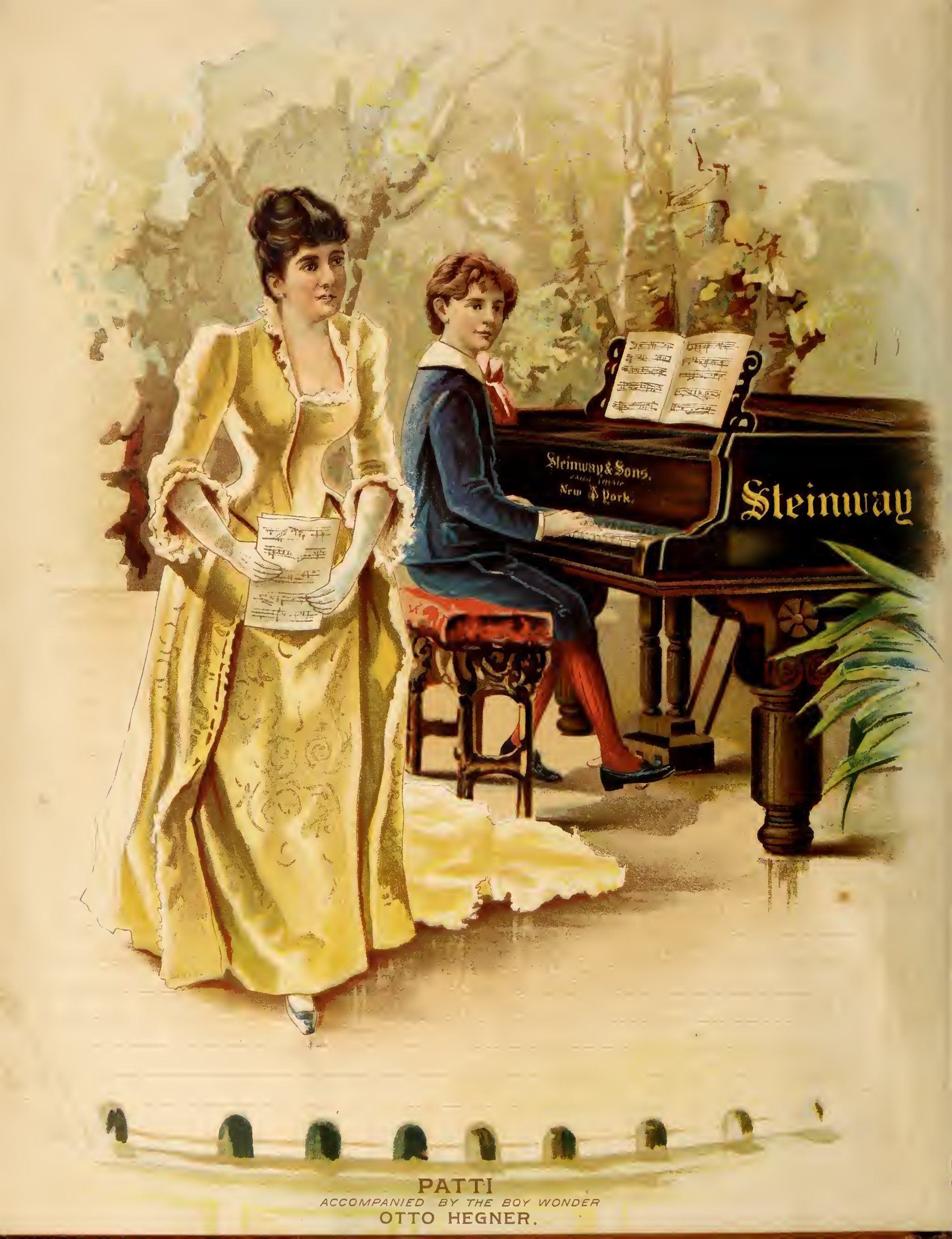
Our Heart's Delight

Sweet Melodies of the Past and Present

H. L. C. 1889.

Ada Taylor



PATTI

ACCOMPANIED BY THE BOY WONDER

OTTO HEGNER.

OUR HEARTS' DELIGHT

—OR—

Sweet Melodies of the Past and Present.

A VAST TREASURY OF CHOICE VOCAL AND INSTRUMENTAL MUSIC

BY CELEBRATED AUTHORS.

Thirty-two Full Page Lithograph Portraits of Gifted Composers, Performers and Vocalists,

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Symphonies, Sonatas, Overtures, Operas, Potpourris, Marches, Gavottes, Airs with Variations, Polkas, Waltzes and Galops, as well as the Most Popular and Pleasing Songs, Gathered Carefully from Every Source, in Delightful Variety, Suitable for Every Occasion, but Especially Selected for Home, and Designed to Widen the Pleasure of Music in the Home. Equally well Suited to the Young and to the Advanced Students and Artists.

COMPILED BY

PROF. CHARLES F. ESCHER, JR.,

Author of "Visions of Love Waltzes," "Reception March," "Whiff Galop," "Day in the City Quadrille," Etc.

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INTRODUCTORY.

It has been said that "The man who makes two blades of grass grow where but one grew before is a public benefactor." With no pretense or desire to place our author in such a light, yet, we believe that his work as herewith presented, will benefit and enrich every lover of music, and that he will be held in grateful remembrance for his labor. The busy world, restless with the pulsations of ever increasing ambitions and cares, has no time to hunt through an ocean of shells to find the real pearls lying SOMEWHERE in its depths. Our author's aim has been to gather a string of the real gems, a casket of the perfect jewels representing the wealth of the whole world in vocal and instrumental music.

The productions of a composer are legion, but his master pieces are few. A poet has many "long days of labor, and nights devoid of ease," but his moments of true inspiration in which is born the song that lives forever and makes his fame immortal, can be counted by a child. The commonplace is everywhere, and mediocrity stamps so nearly all of the productions of mankind that it seems to us that this sifting of the chaff to find the golden grain cannot fail to be met in a spirit of the heartiest appreciation.

To fulfil this demand, which we believe exists everywhere, the compilation of "OUR HEARTS' DELIGHT" has been undertaken and carried out by Prof. Escher, whose thorough knowledge and close familiarity with the subject so well qualifies him for the work, and it is now presented to the public with no apology for what it does not contain and with a profound belief that what it does contain will be accepted by everyone as representing a library of the best and choicest musical productions of this and past ages. It has been aimed in this volume to lighten the burden of hard study and widen the pleasure of the student by selecting a large variety representing all classes and schools in music, and those who have drank deeply of this "well spring of joy" will not fail to find a true "Heart's Delight" and a new pleasure in so able an arrangement as Prof. Escher has given.

The selections of sacred music have been made with special care, for the preservation of those best loved songs, regardless of the day in which they were written, which voice the spirit of the truest religion and the tenderest faith. There are songs that breathe the sincerest prayers and the deepest love of thousands of the truest lovers of music, who, if they turned these pages and found these songs missing, would close the book feeling that the keystone of the arch was not there, and that the superstructure had been built without the true corner-stone, which is the foundation of our faith. Therefore, while there are songs of love and sentiment, selections showing the highest culture of the art from the stand point of the artist, yet the songs of the redeemed, which will ever hold the warmest place in our hearts are justly given a liberal space in our collection of "Sweet Melodies," which we know will receive whatever meed of praise and success it deserves, and wishing no kinder reception, we present it to music lovers everywhere, and subscribe ourselves with pardonable pride,

THE PUBLISHERS.

ADELINA PATTI.

"COMRADES."

Written and Composed by **FELIX McGLENNON.** Arranged by **E. JONGHMANS.**

Tempo di Marcia.

f

p Allegro.

1. We from child - hood play'd to - geth - er, My dear com - rade Jack and I,..... We would fight each oth - er's
2. When just bud - ding in - to man - hood, I yearn'd for a Sol - dier's life,..... Night and day I dream'd of
3. I en - list - ed, Jack came with me, And ups and downs we shared..... For a time our lives were

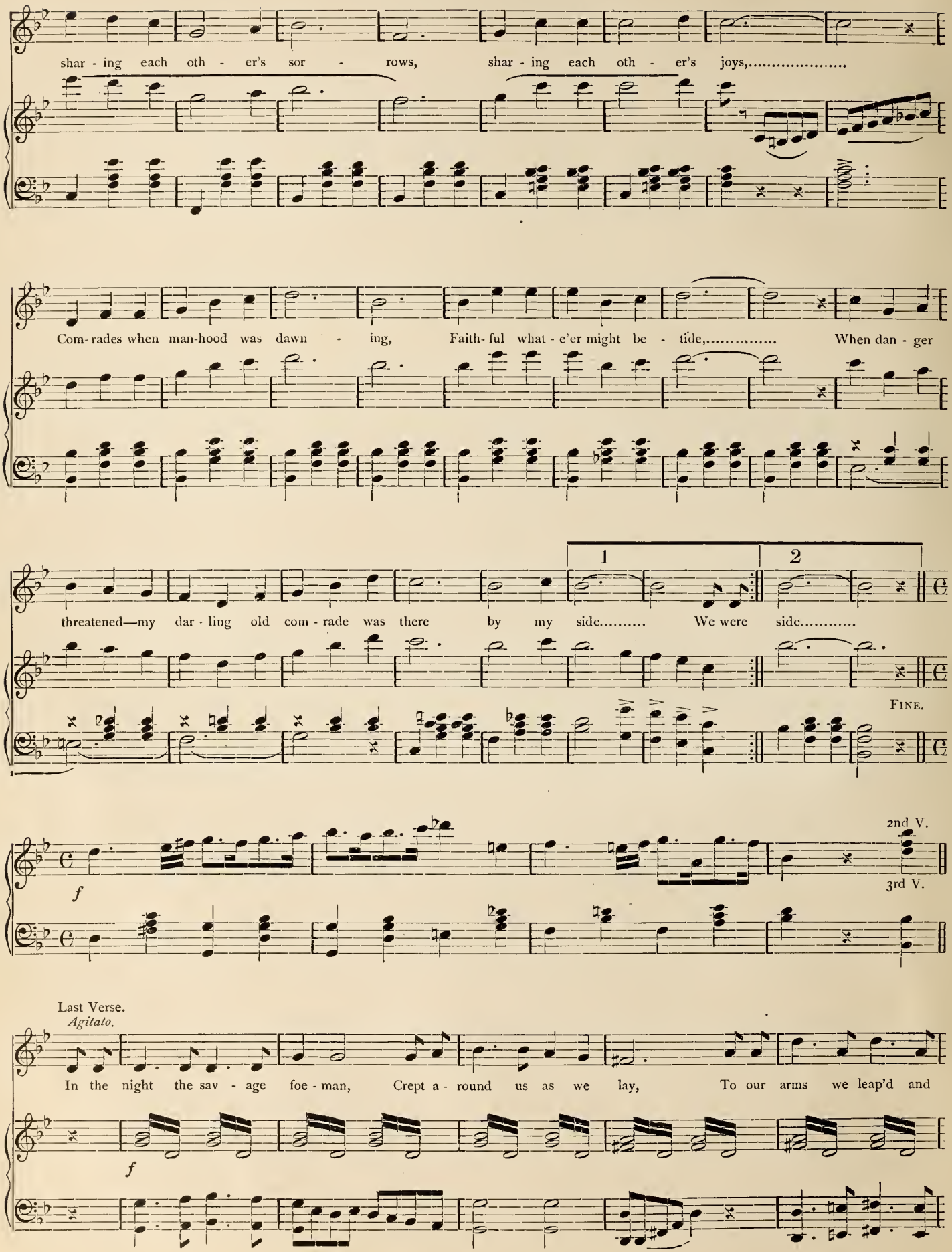
p

bat - tles, To each oth - er's aid we'd fly;..... And in boy - ish scrapes and trou - bles,
glo - ry, Long- ing for the bat - tle's strife;..... I said, "Jack I'll be a Sol - dier,
peace - ful, But at length war was de - clared;..... Our brave Flag had been in - sult - ed,

You would find us ev - 'ry - where, Where one went the oth - er fol - low'd, Naught could part us - for we were—
'Neath the Red the White and Blue, Good - bye Jack!" said he, "no nev - er! If you go, then I'll go too."
We were or - dered to the front, And the Reg-'ment we be - long'd to, Had to bear the bat - tle's brunt.

:S: Chorus. *Tempo di Valse.*

We were com - rades, com - rades ev - er since we were boys,.....


shar - ing each oth - er's sor - rows, shar - ing each oth - er's joys,.....
Com-rades when man-hood was dawn - ing, Faith-ful what - e'er might be - tide,..... When dan - ger
1
2
threatened—my dar - ling old com - rade was there by my side..... We were side.....
FINE.
2nd V.
3rd V.
f
Last Verse.
Agitato.
In the night the sav - age foe - man, Crept a - round us as we lay, To our arms we leap'd and
f

faced them, Back to back we stood at bay; As I fought, a sav - age at me, Aimed his

spear like light - ning's dart, But my com - rade sprang to save me, And re - ceiv'd it in his heart.....

D. C. Chorus.

PLAYMATES.

Written and Composed by HARRY DACRE. **Arranged by EDMUND FORMAN.**

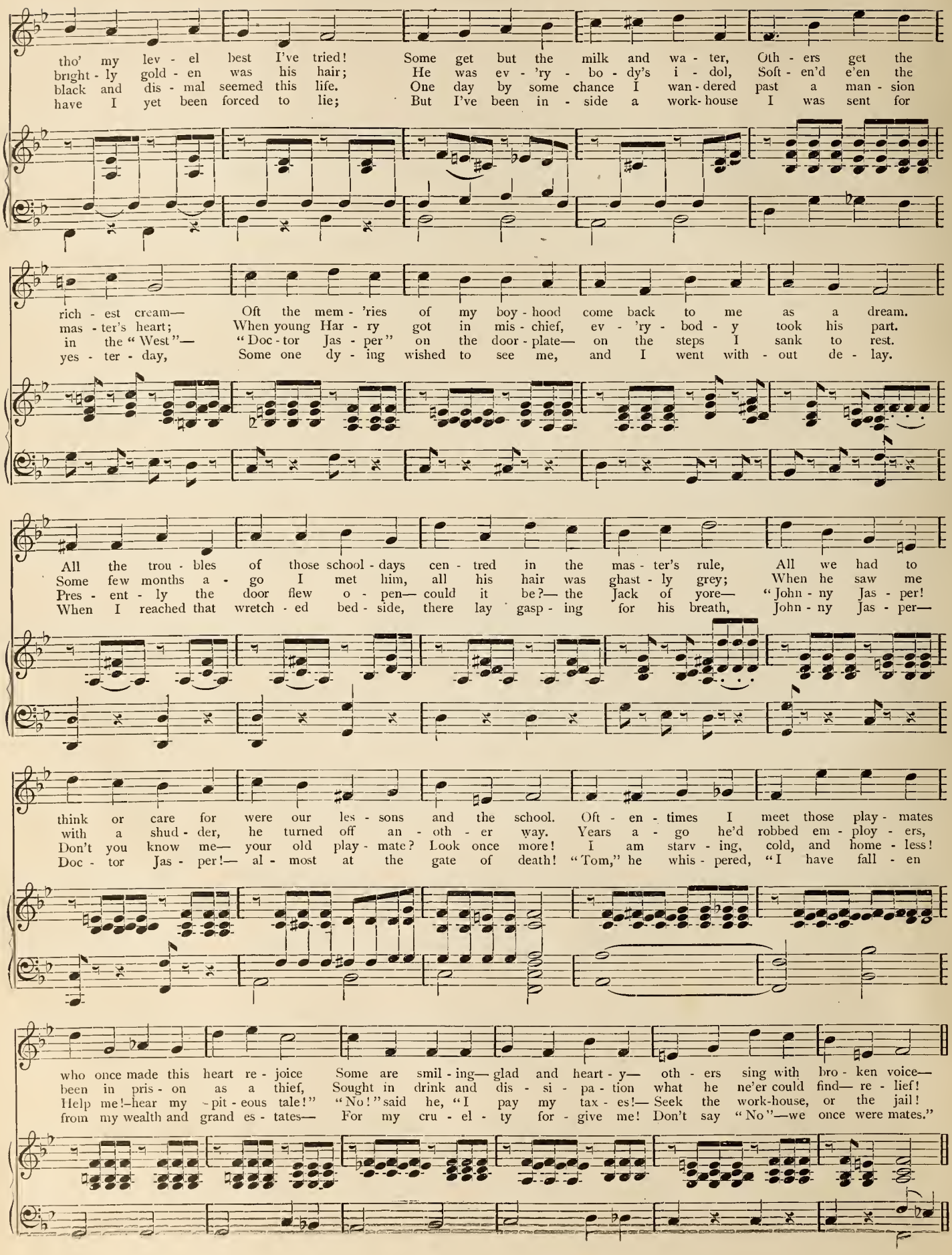
1. Thro' the storms of
2. Ver - y well can
3. Some - times I have
4. This is some few

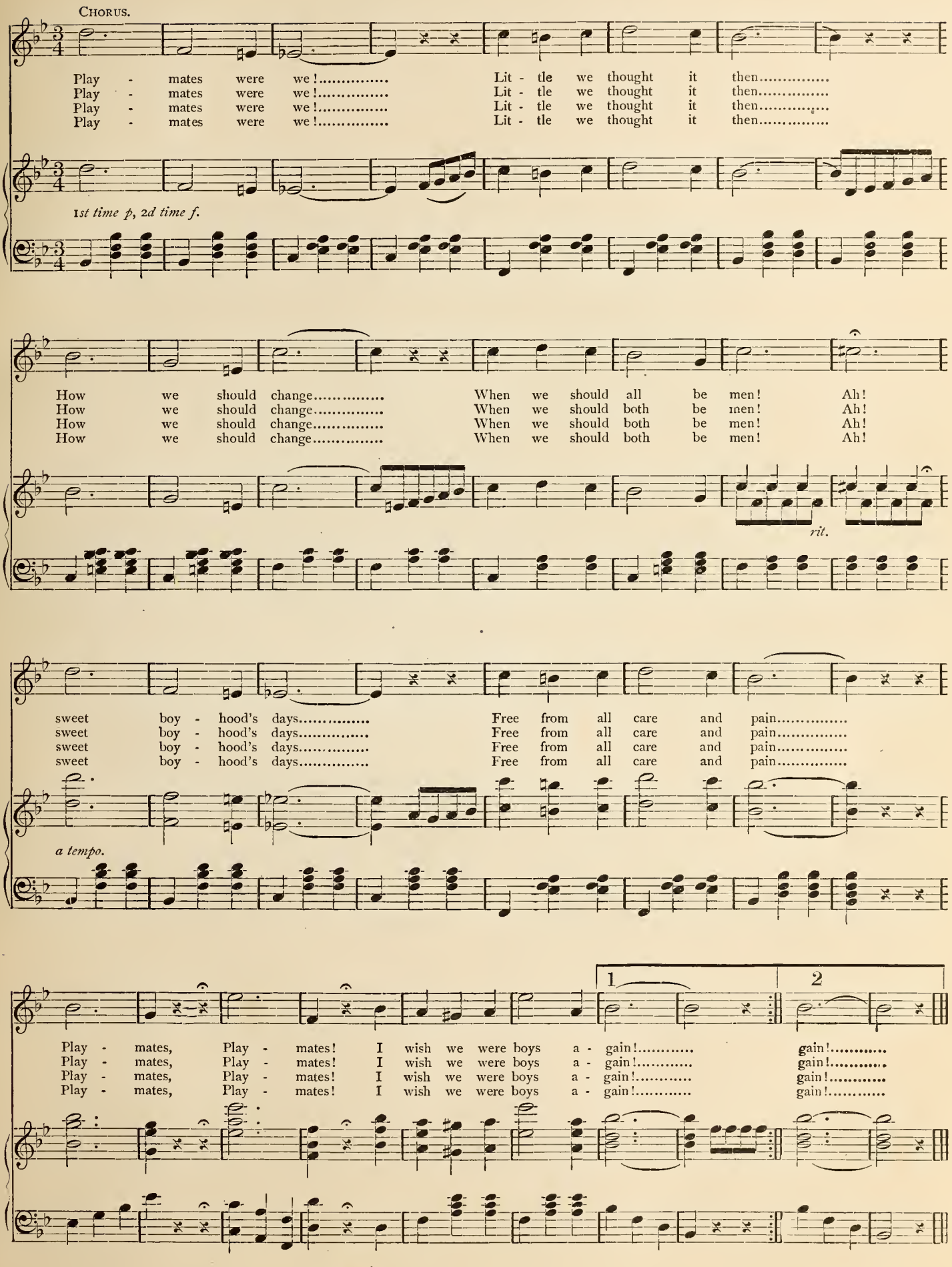
Andante.

f *p*

life I've bat - tled. I have seen its sea - my side For - tune has not deign'd to hear me,
I re - mem - ber one young lad named Hen - ry Dare; Bright - ly glad - some were his feat - ures,
grown wea - ry of the world and all its strife— Out of work and out of mon - ey,
years a - go, boys, yet re - mem - brance will not die, Neith - er in the jail or work - house

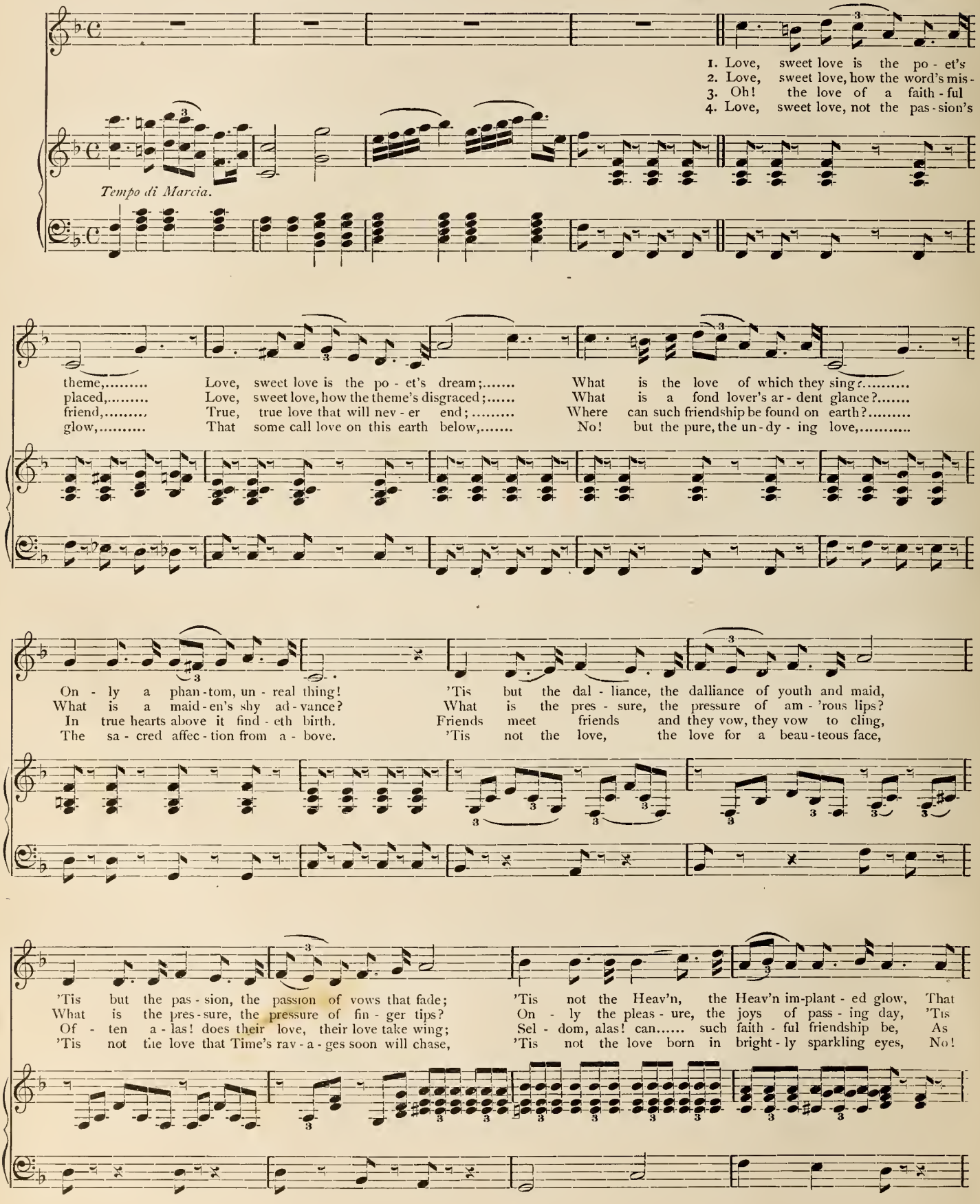
PLAYMATES CONTINUED.



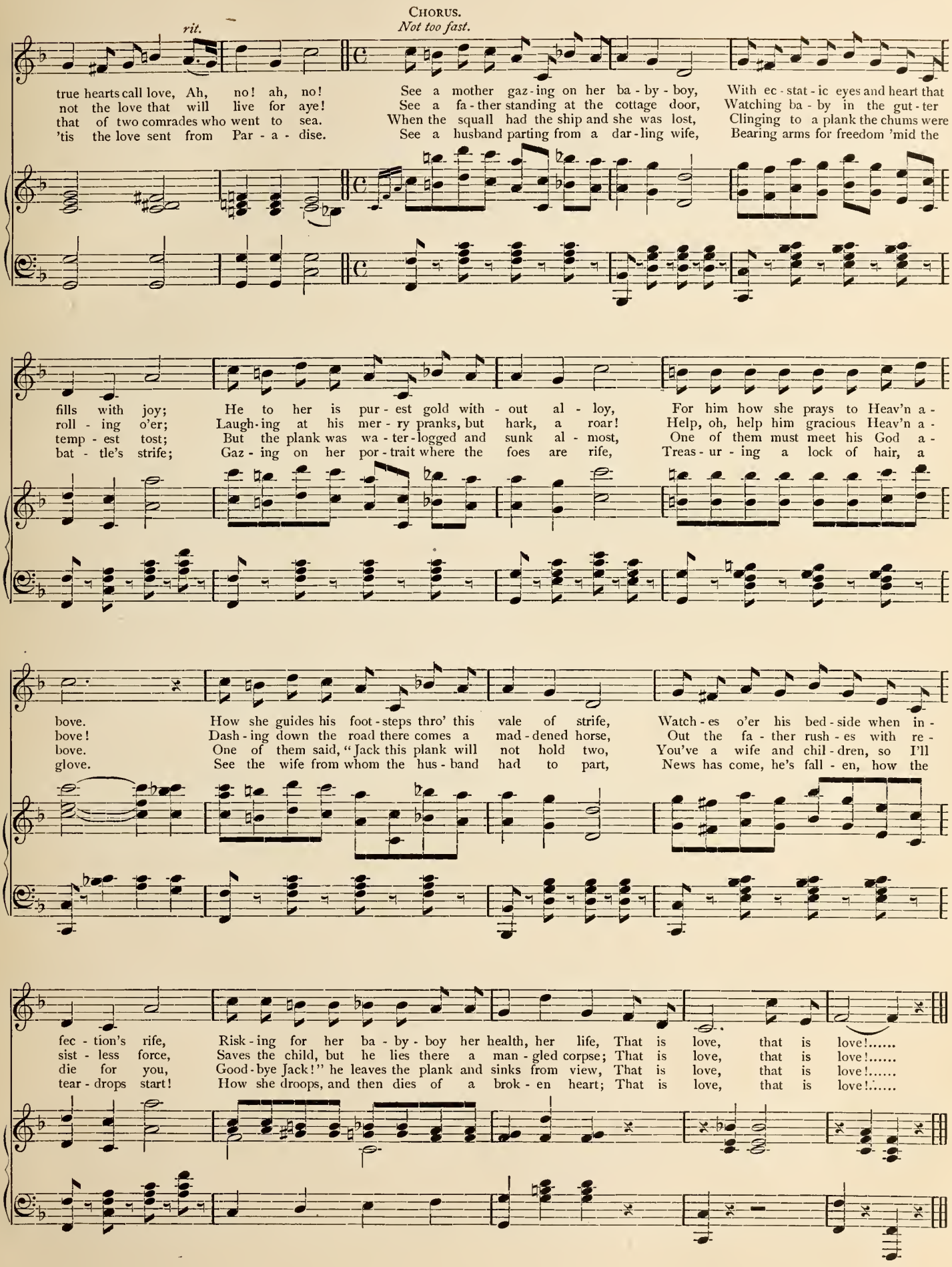

Chorus.
Play - mates were we!..... Lit - tle we thought it then.....
Play - mates were we!..... Lit - tle we thought it then.....
Play - mates were we!..... Lit - tle we thought it then.....
Play - mates were we!..... Lit - tle we thought it then.....
1st time p, 2d time f.
How we should change..... When we should all be men! Ah!
How we should change..... When we should both be men! Ah!
How we should change..... When we should both be men! Ah!
How we should change..... When we should both be men! Ah!
rit.
sweet boy - hood's days..... Free from all care and pain.....
sweet boy - hood's days..... Free from all care and pain.....
sweet boy - hood's days..... Free from all care and pain.....
sweet boy - hood's days..... Free from all care and pain.....
a tempo.
1
2
Play - mates, Play - mates! I wish we were boys a - gain!..... gain!.....
Play - mates, Play - mates! I wish we were boys a - gain!..... gain!.....
Play - mates, Play - mates! I wish we were boys a - gain!..... gain!.....
Play - mates, Play - mates! I wish we were boys a - gain!..... gain!.....

THAT IS LOVE.

Written and Composed by **FELIX McGLENNON.** Arranged by **EDMUND FORMAN.**

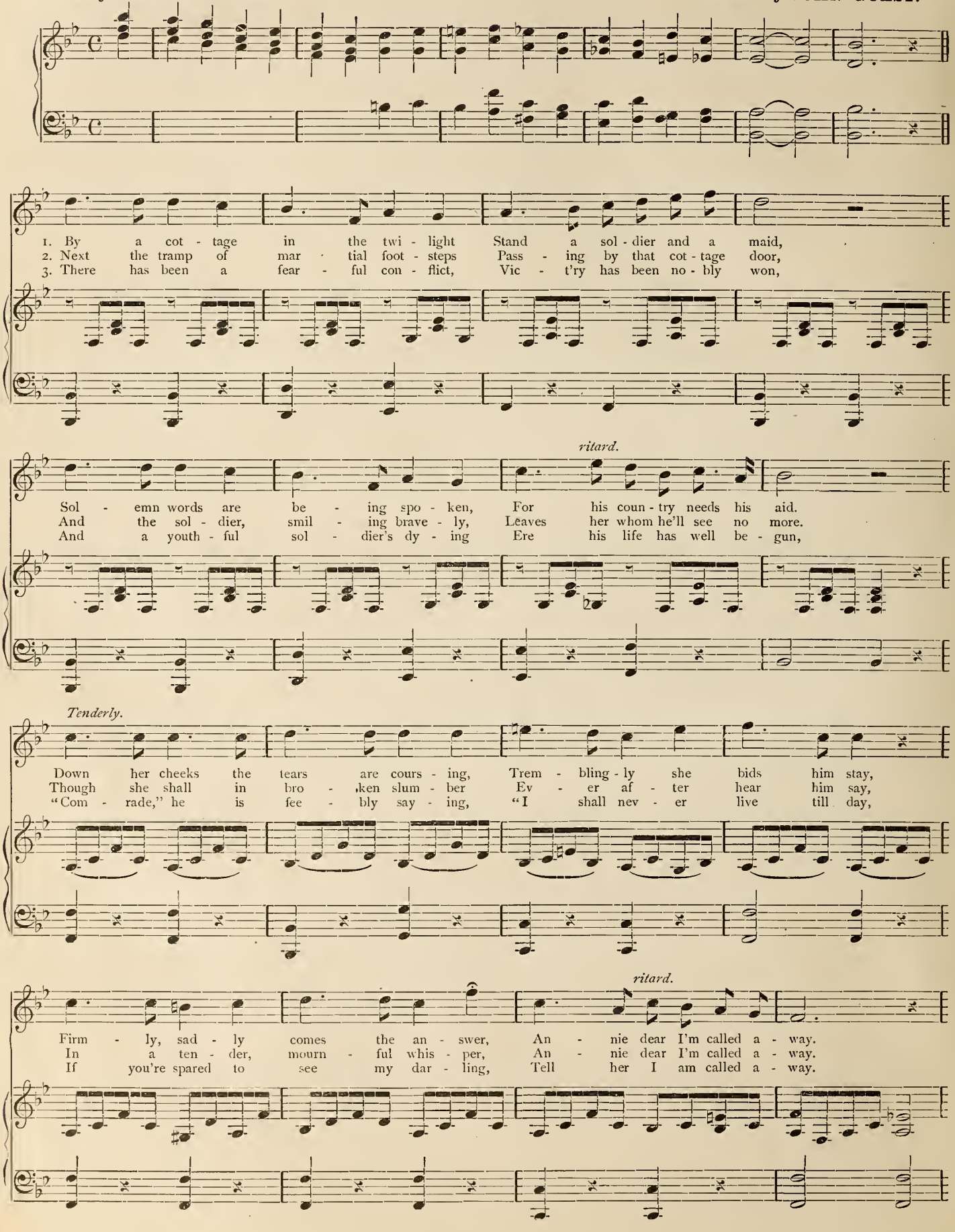


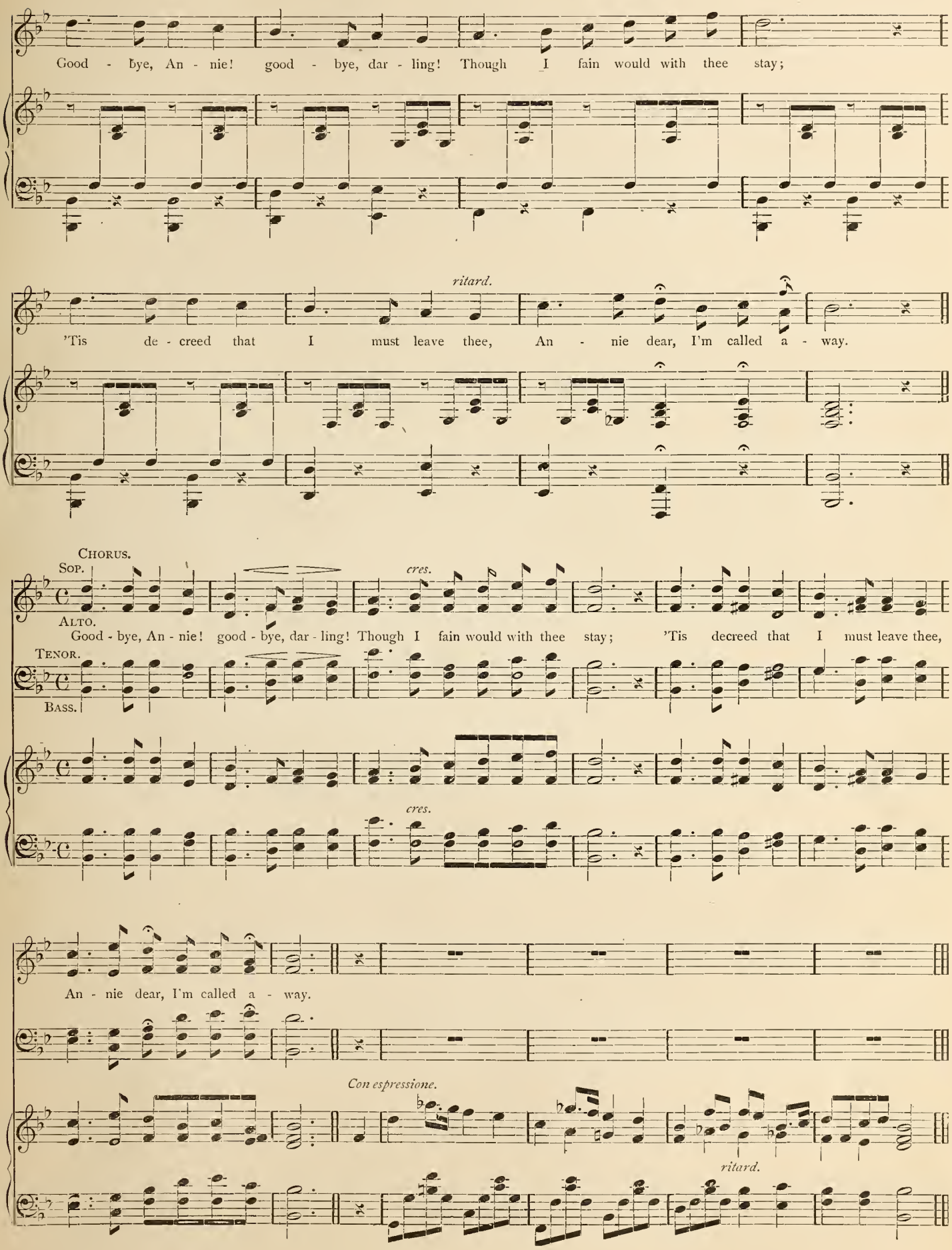
ETELKA GERSTER.


CHORUS.
Not too fast.
rit.
true hearts call love, Ah, no! ah, no!
not the love that will live for aye!
that of two comrades who went to sea.
'tis the love sent from Par - a - dise.
See a mother gaz - ing on her ba - by - boy,
See a fa - ther standing at the cottage door,
When the squall had the ship and she was lost,
See a husband parting from a dar - ling wife,
With ec - stat - ic eyes and heart that
Watching ba - by in the gut - ter
Clinging to a plank the chums were
Bearing arms for freedom 'mid the
fills with joy;
roll - ing o'er;
temp - est tost;
bat - tle's strife;
He to her is pur - est gold with - out al - loy,
Laugh - ing at his mer - ry pranks, but hark, a roar!
But the plank was wa - ter - logged and sunk al - most,
Gaz - ing on her por - trait where the foes are rife,
For him how she prays to Heav'n a -
Help, oh, help him gracious Heav'n a -
One of them must meet his God a -
Treas - ur - ing a lock of hair, a
bove.
bove!
bove.
glove.
How she guides his foot - steps thro' this vale of strife,
Dash - ing down the road there comes a mad - dened horse,
One of them said, "Jack this plank will not hold two,
See the wife from whom the hus - band had to part,
Watch - es o'er his bed - side when in -
Out the fa - ther rush - es with re -
You've a wife and chil - dren, so I'll
News has come, he's fall - en, how the
fec - tion's rife,
sist - less force,
die for you,
tear - drops start!
Risk - ing for her ba - by - boy her health, her life, That is love, that is love!.....
Saves the child, but he lies there a man - gled corpse; That is love, that is love!.....
Good - bye Jack!" he leaves the plank and sinks from view, That is love, that is love!.....
How she droops, and then dies of a brok - en heart; That is love, that is love!.....

ANNIE DEAR, I'M CALLED AWAY.

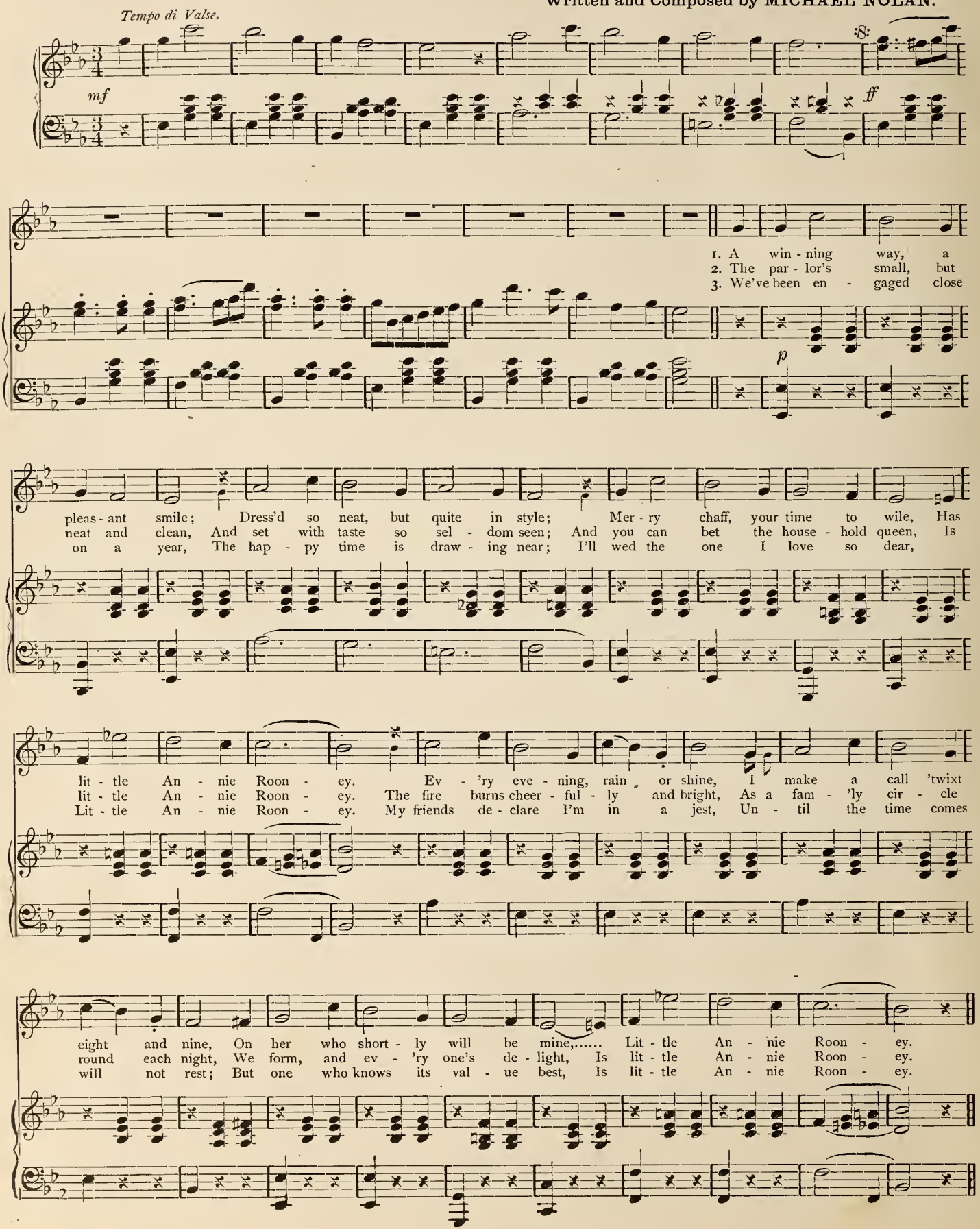
Words by HARRY HUNTER. Music by JOHN GUEST.

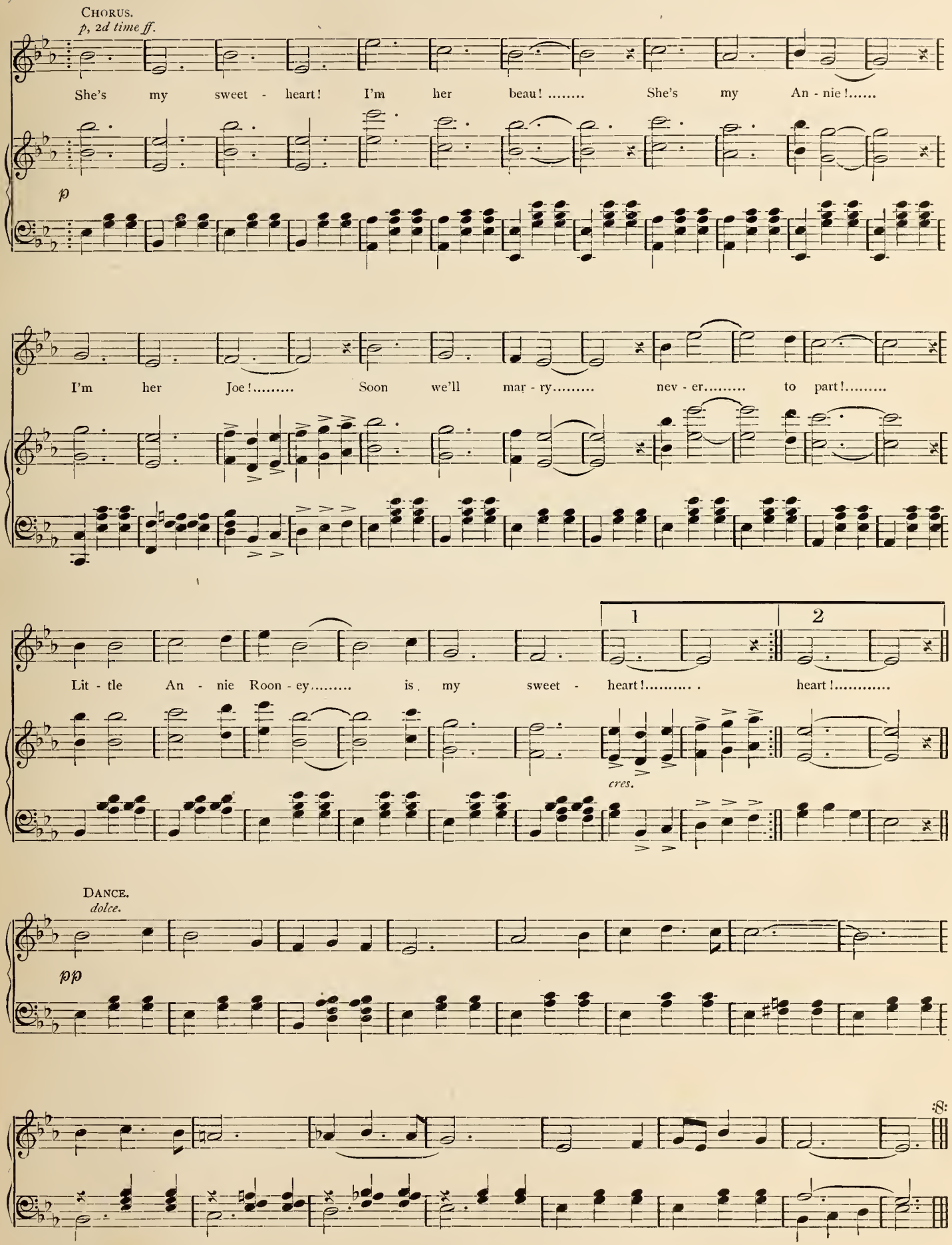



Good - bye, An - nie! good - bye, dar - ling! Though I fain would with thee stay;
ritard.
'Tis de - creed that I must leave thee, An - nie dear, I'm called a - way.
CHORUS.
SOP.
cres.
ALTO.
Good - bye, An - nie! good - bye, dar - ling! Though I fain would with thee stay; 'Tis decreed that I must leave thee,
TENOR.
BASS.
cres.
An - nie dear, I'm called a - way.
Con espressione.
ritard.

LITTTLE ANNIE ROONEY.

Written and Composed by MICHAEL NOLAN.




CHORUS.
p, 2d time ff.
She's my sweet - heart! I'm her beau! ..... She's my An - nie!.....
p
I'm her Joe!..... Soon we'll mar - ry..... nev - er..... to part!.....
1
2
Lit - tle An - nie Roon - ey..... is my sweet - heart!..... heart!.....
cres.
DANCE.
dolce.
pp
:8:

I WHISTLE AND WAIT FOR KATIE.

Written and Composed by MICHAEL NOLAN. Arr. by JOHN S. BAKER.

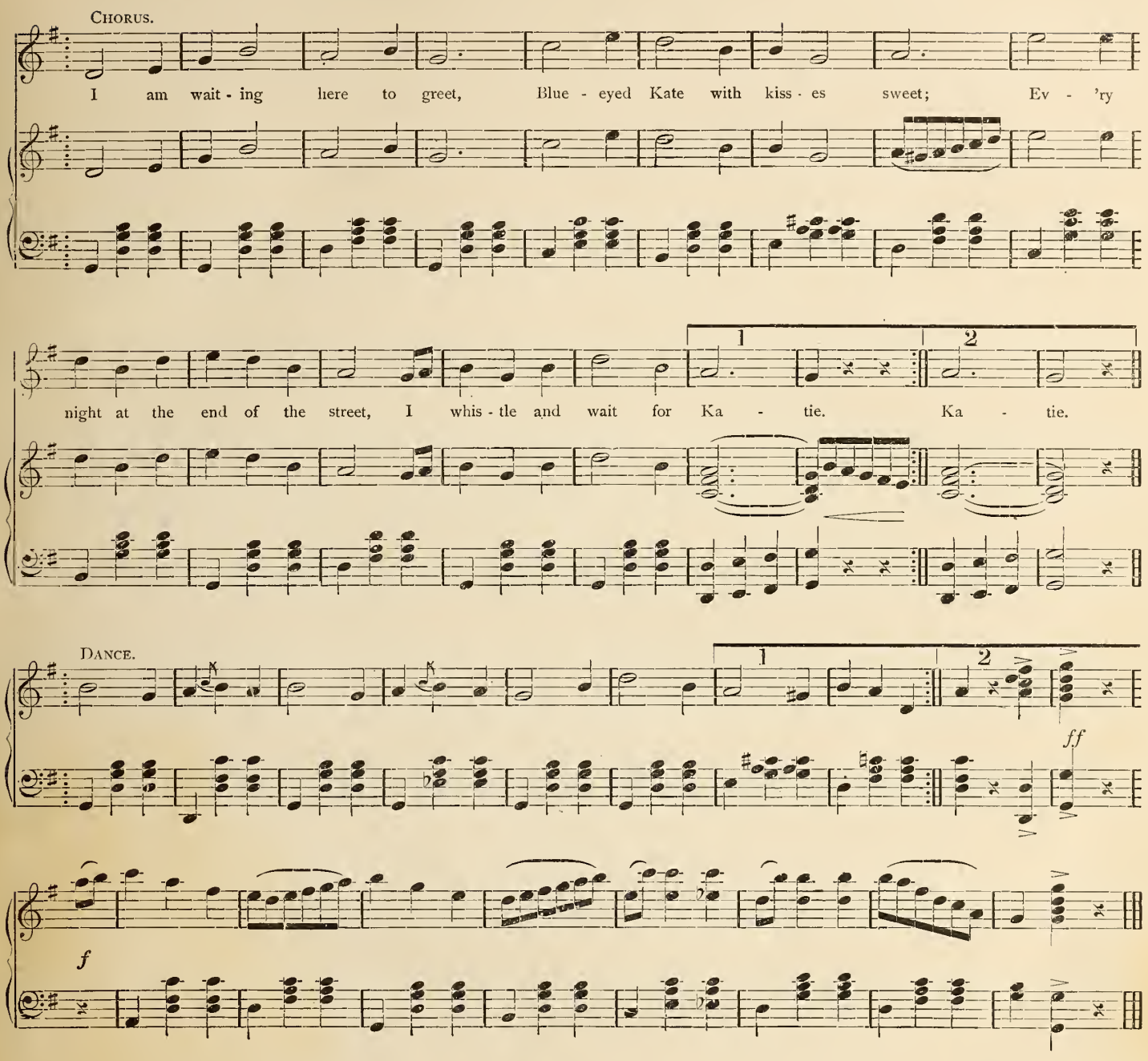
Tempo di Valse.

f

1. Af - ter busi - ness you will find me, Ev - 'ry night as sure as fate; At the cor - ner of the street here,
2. You may think it awk - ward, stand - ing In a bus - y street like this; But I'm sure you would not mind it,
3. How her fa - ther means to take it, When he hears the news, for - sooth, I won - der what he'll say to Ka - tie,

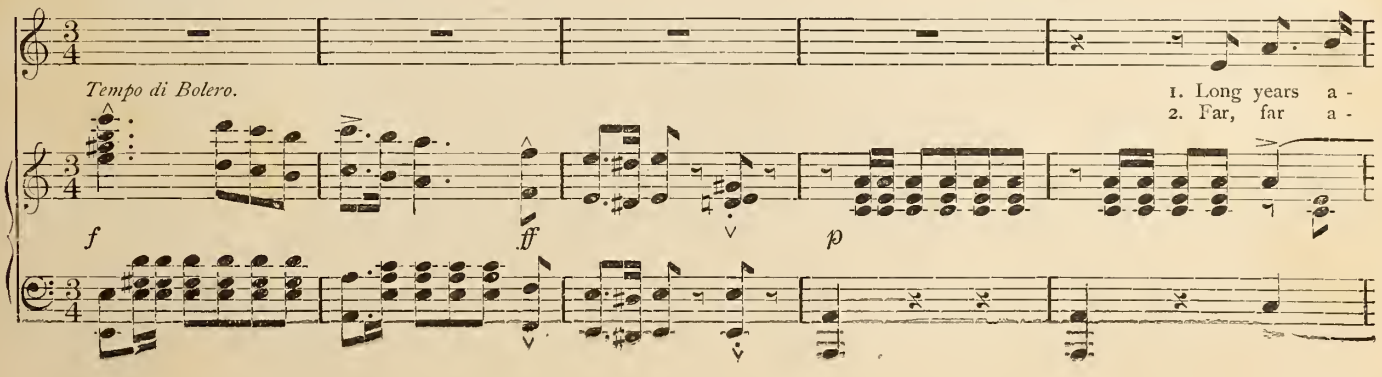
Wait - ing for my bon - nie Kate. Her pa - pa has quite for - bid - den Young men to the
Could you meet so sweet a Miss. Of course I wait till all is still, See there's no one
When he learns it is the truth. I've at least this con - so - la - tion, That my heart is

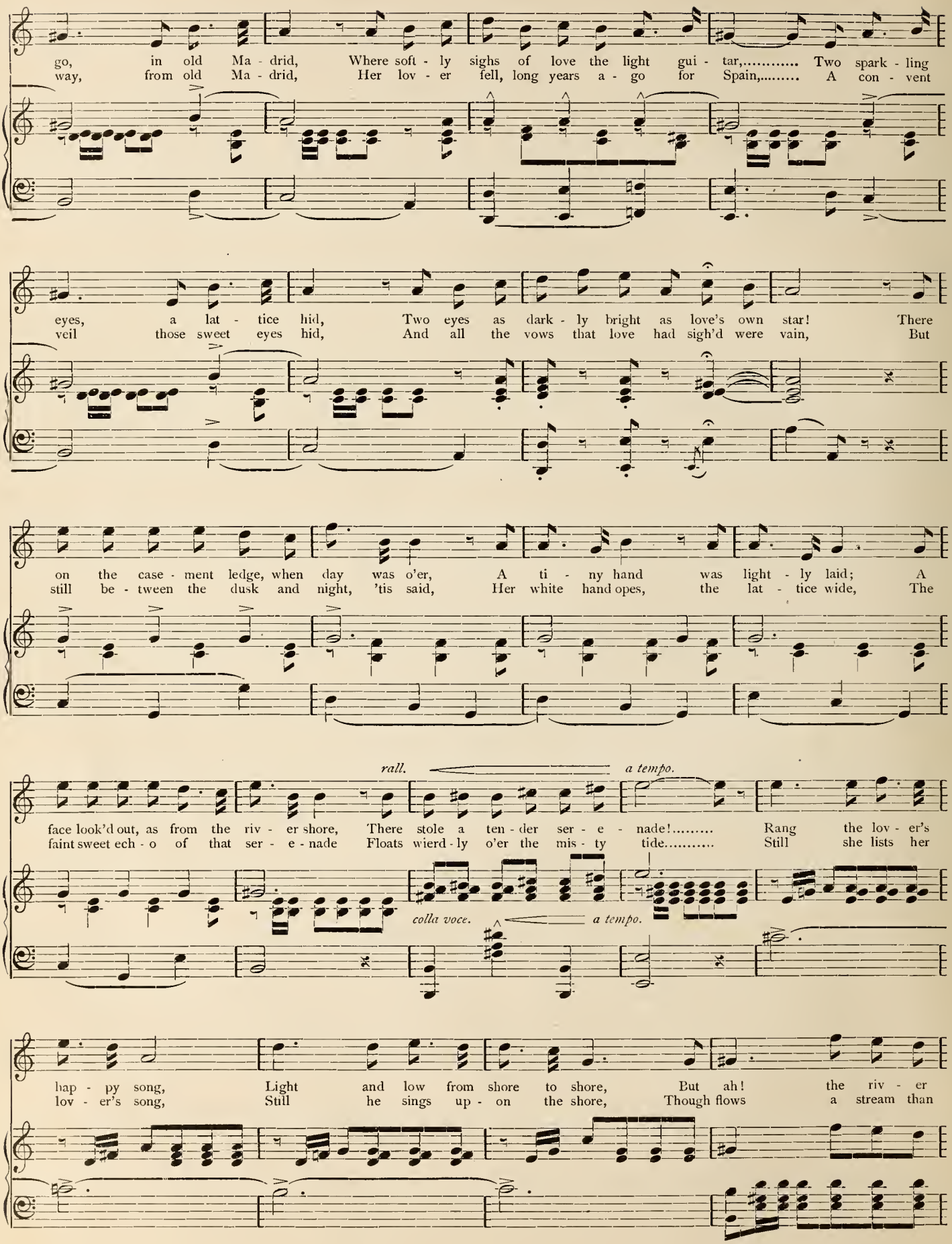
house to go, In con - se - quence of which I whis - tle, Just to let my true love know.
pass - ing by, Be - fore I ven - ture on the whis - tle. Known a - lone to "Kate and I."
just and right, There - fore I shall fond - ly whis - tle, For my Ka - tie ev - 'ry night.

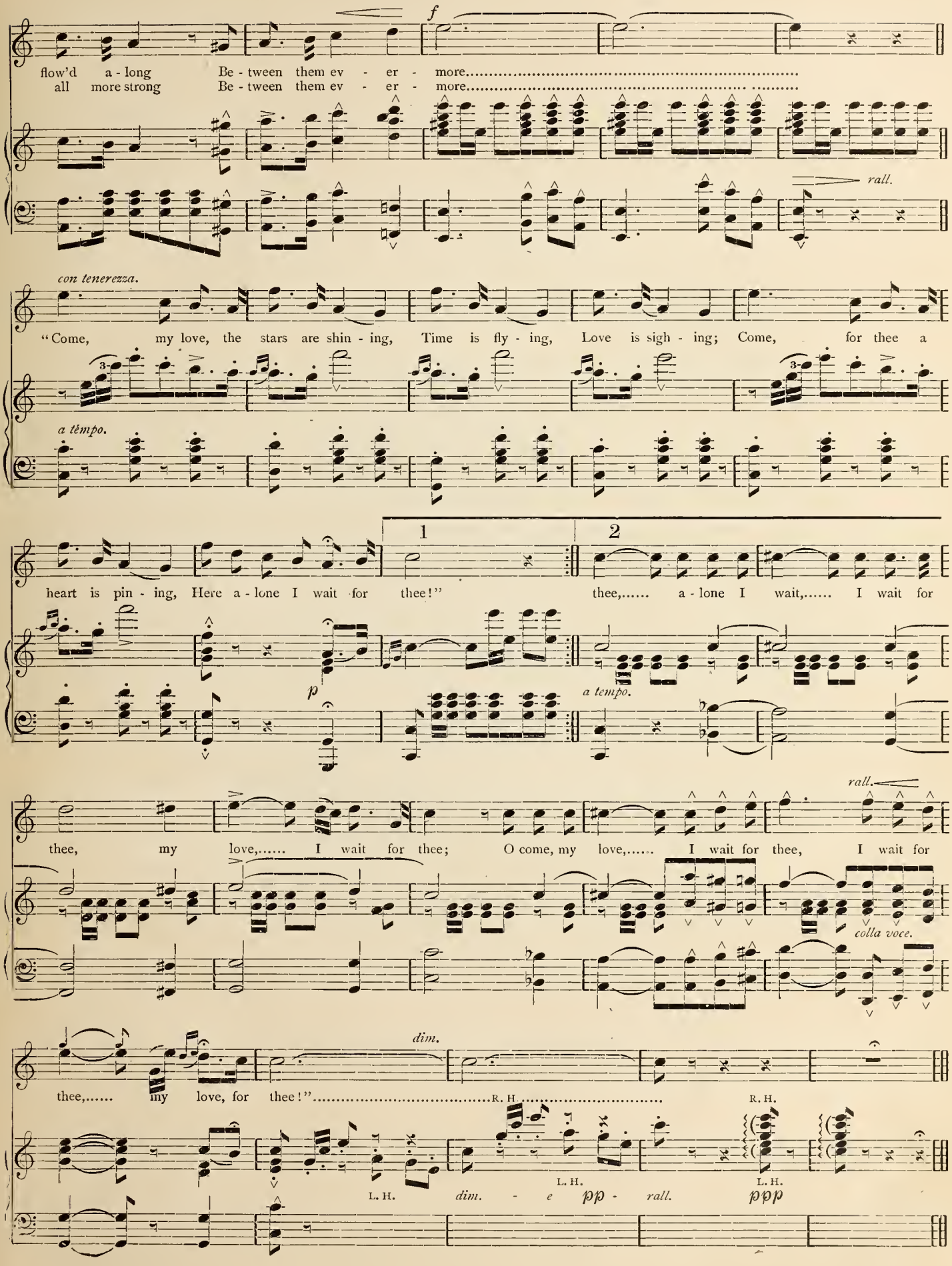


IN OLD MADRID.

Written by CLIFTON BINGHAM. Composed by H. TROTÈRE.

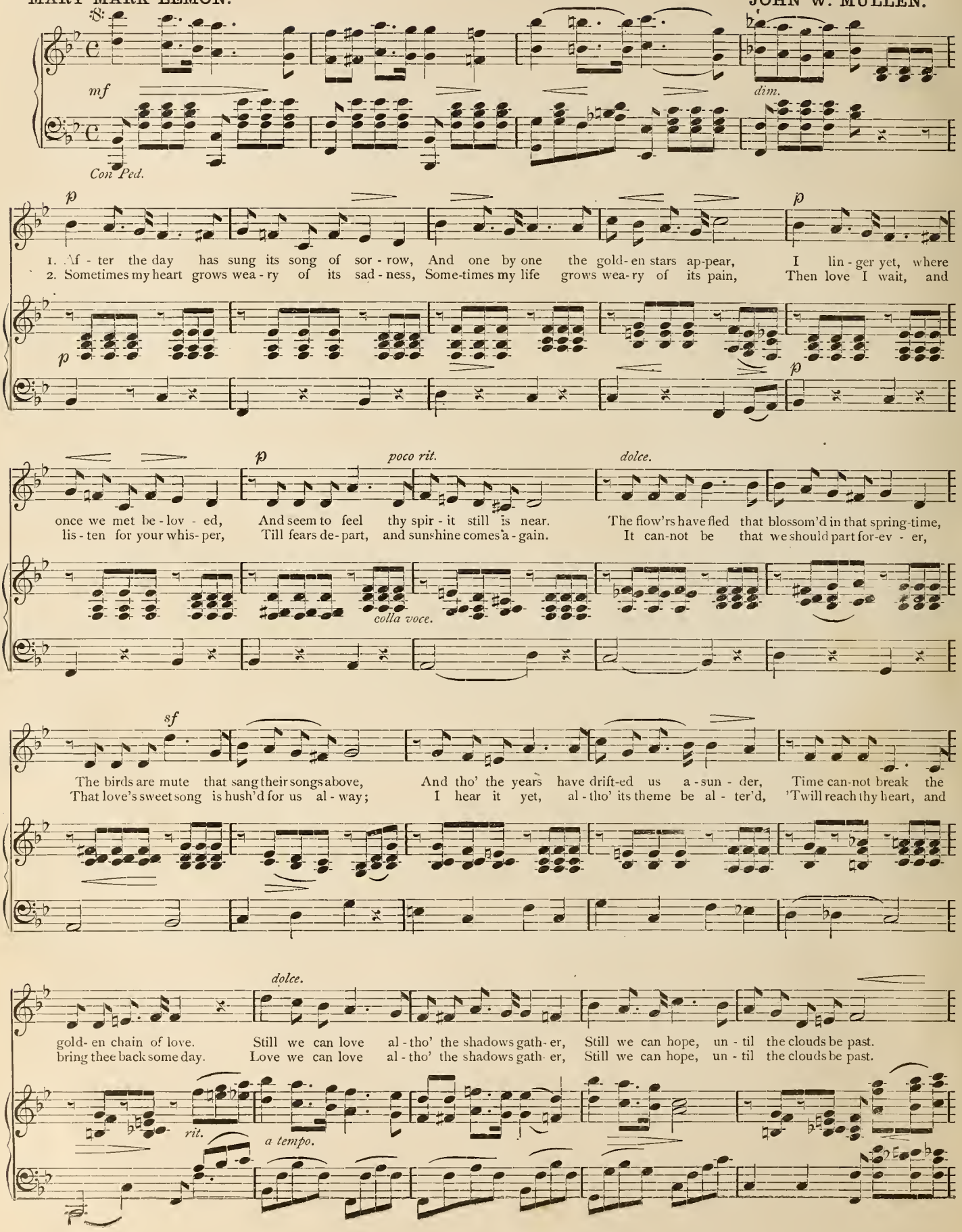



go, in old Ma - drid, Where soft - ly sighs of love the light gui - tar,..... Two spark - ling
way, from old Ma - drid, Her lov - er fell, long years a - go for Spain,..... A con - vent
eyes, a lat - tice hid, Two eyes as dark - ly bright as love's own star! There
veil those sweet eyes hid, And all the vows that love had sigh'd were vain, But
on the case - ment ledge, when day was o'er, A ti - ny hand was light - ly laid; A
still be - tween the dusk and night, 'tis said, Her white hand opes, the lat - tice wide, The
rall.
a tempo.
face look'd out, as from the riv - er shore, There stole a ten - der ser - e - nade!..... Rang the lov - er's
faint sweet ech - o of that ser - e - nade Floats wierd - ly o'er the mis - ty tide..... Still she lists her
colla voce.
a tempo.
hap - py song, Light and low from shore to shore, But ah! the riv - er
lov - er's song, Still he sings up - on the shore, Though flows a stream than

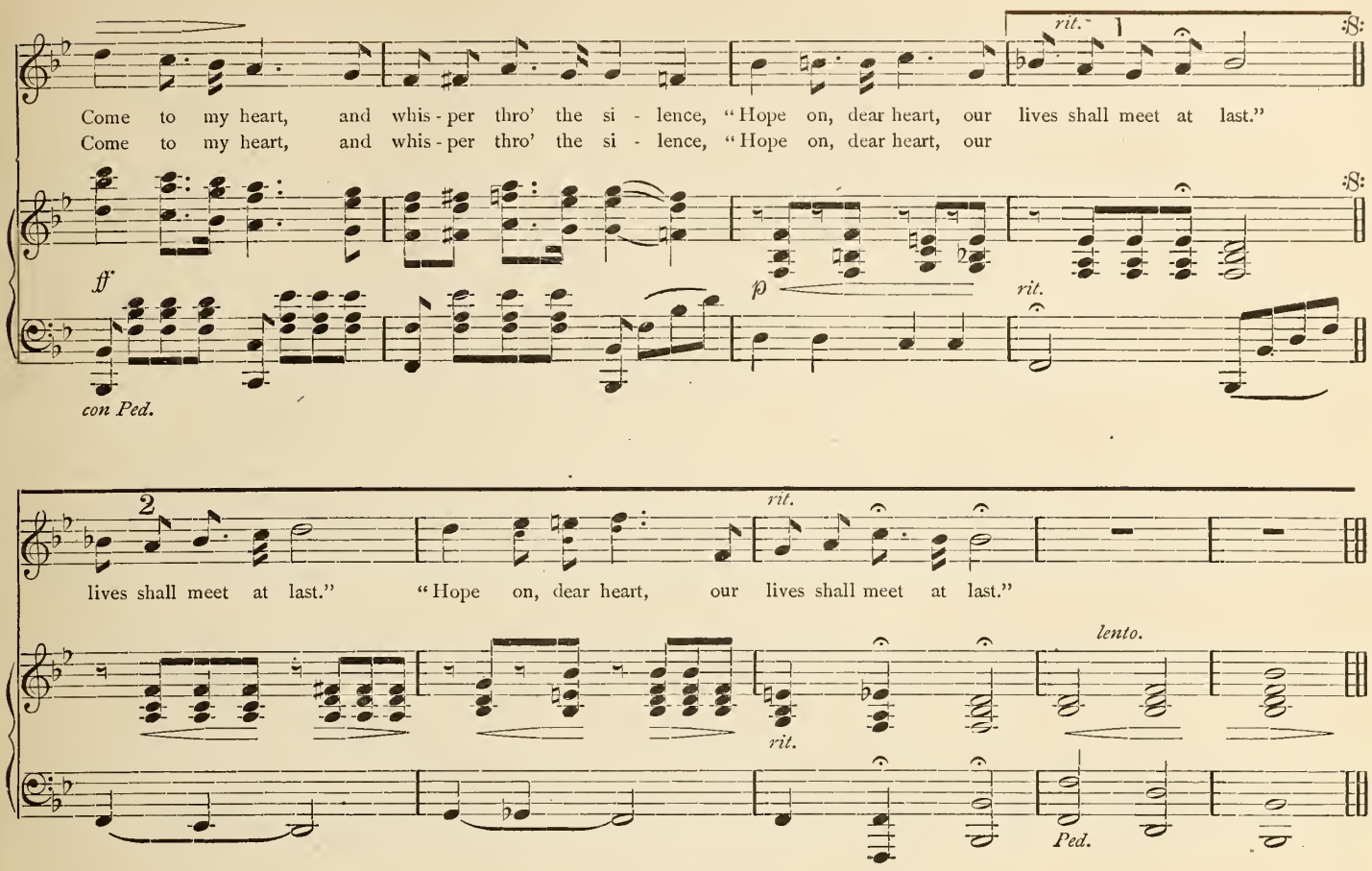

f
flow'd a - long Be - tween them ev - er - more.....
all more strong Be - tween them ev - er - more.....
rall.
con tenerezza.
"Come, my love, the stars are shin - ing, Time is fly - ing, Love is sigh - ing; Come, for thee a
a témpo.
1
2
heart is pin - ing, Here a - lone I wait for thee!"
thee,..... a - lone I wait,..... I wait for
p
a tempo.
rall.
thee, my love,..... I wait for thee; O come, my love,..... I wait for thee, I wait for
colla voce.
dim.
thee,..... my love, for thee!".....R. H.
R. H.
L. H.
L. H.
L. H.
dim. - e pp - rall.
ppp

"AFTERWARDS."

MARY MARK LEMON. JOHN W. MULLEN.

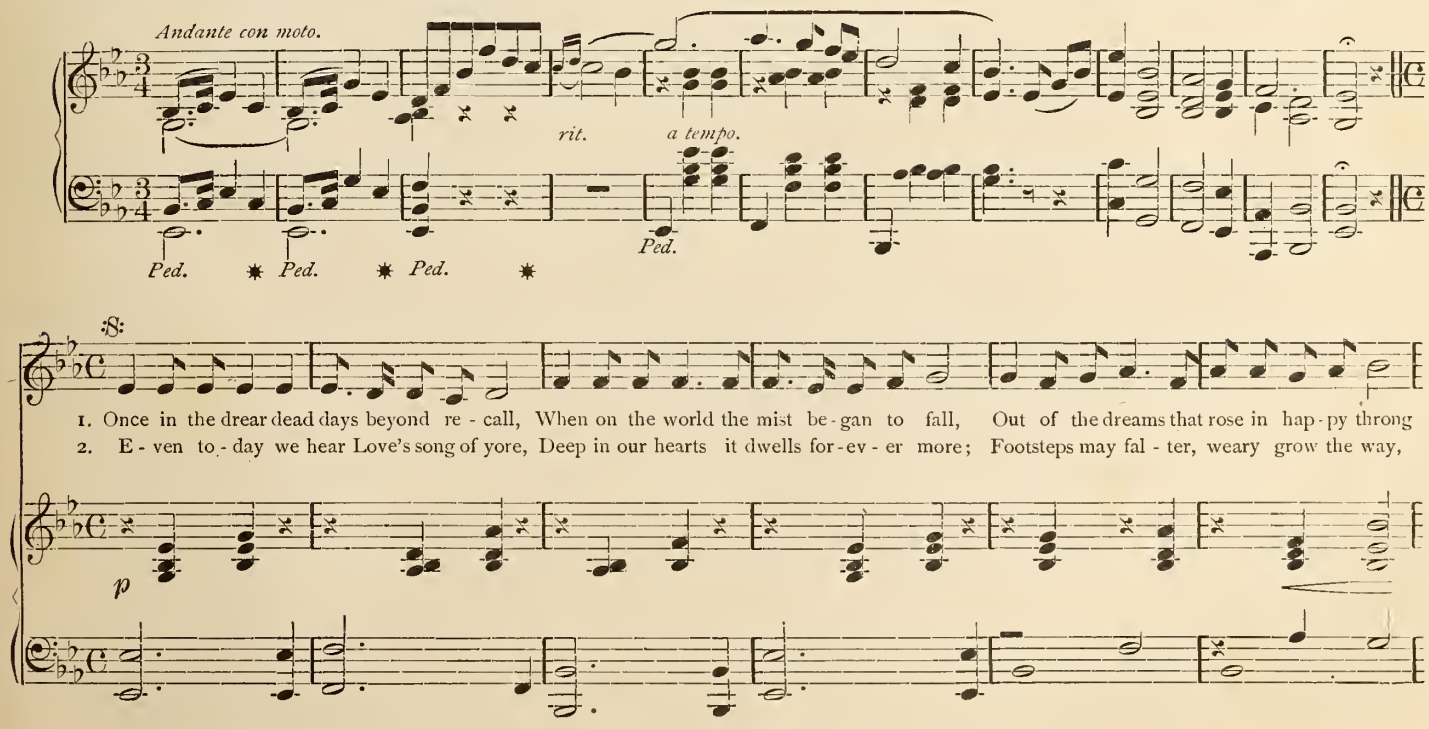


SOFIA SCALCHI.

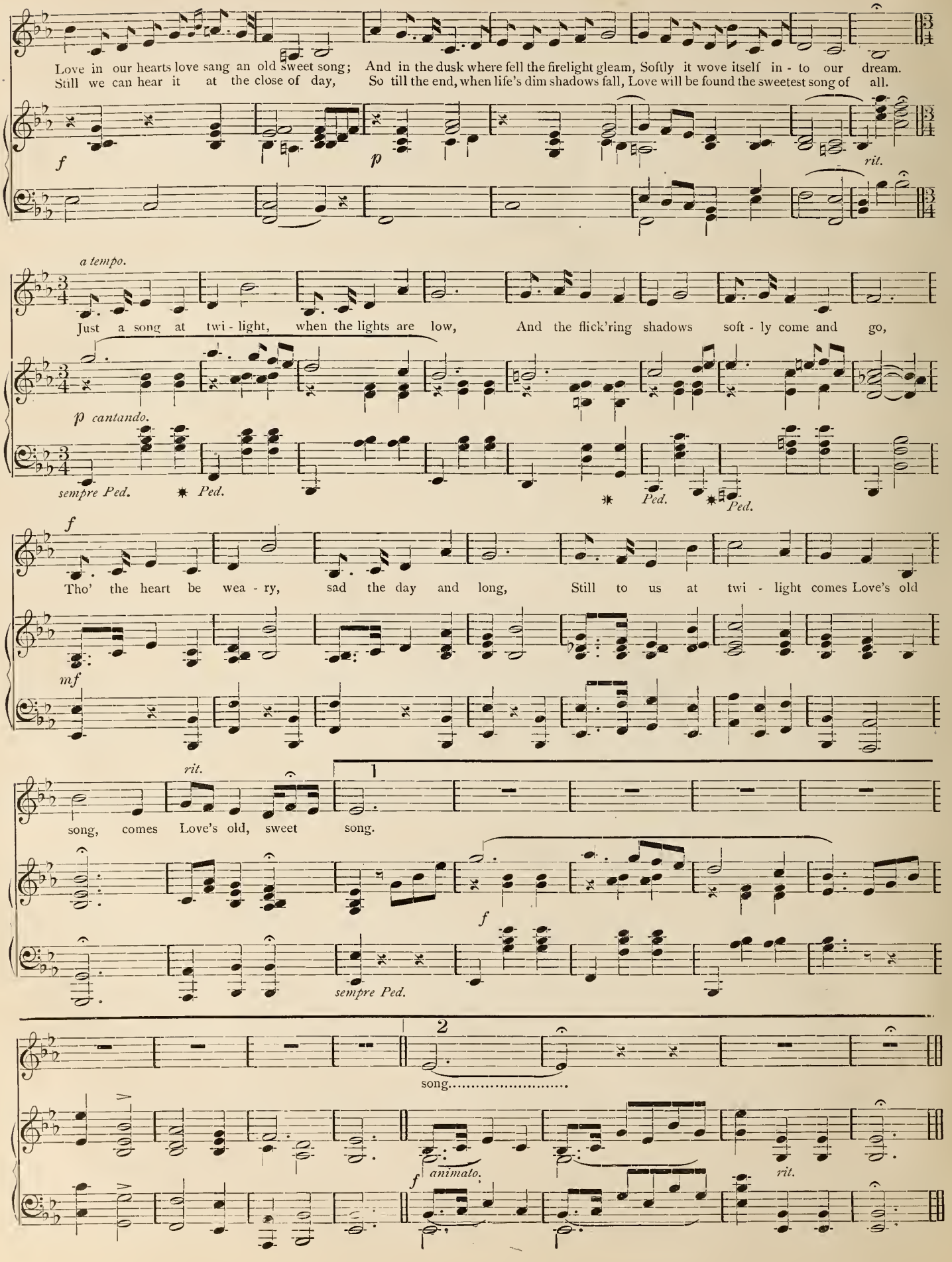


LOVE'S OLD, SWEET SONG.

Words by G. CLIFTON BINGHAM. **Music by J. L. MOLLOY.**

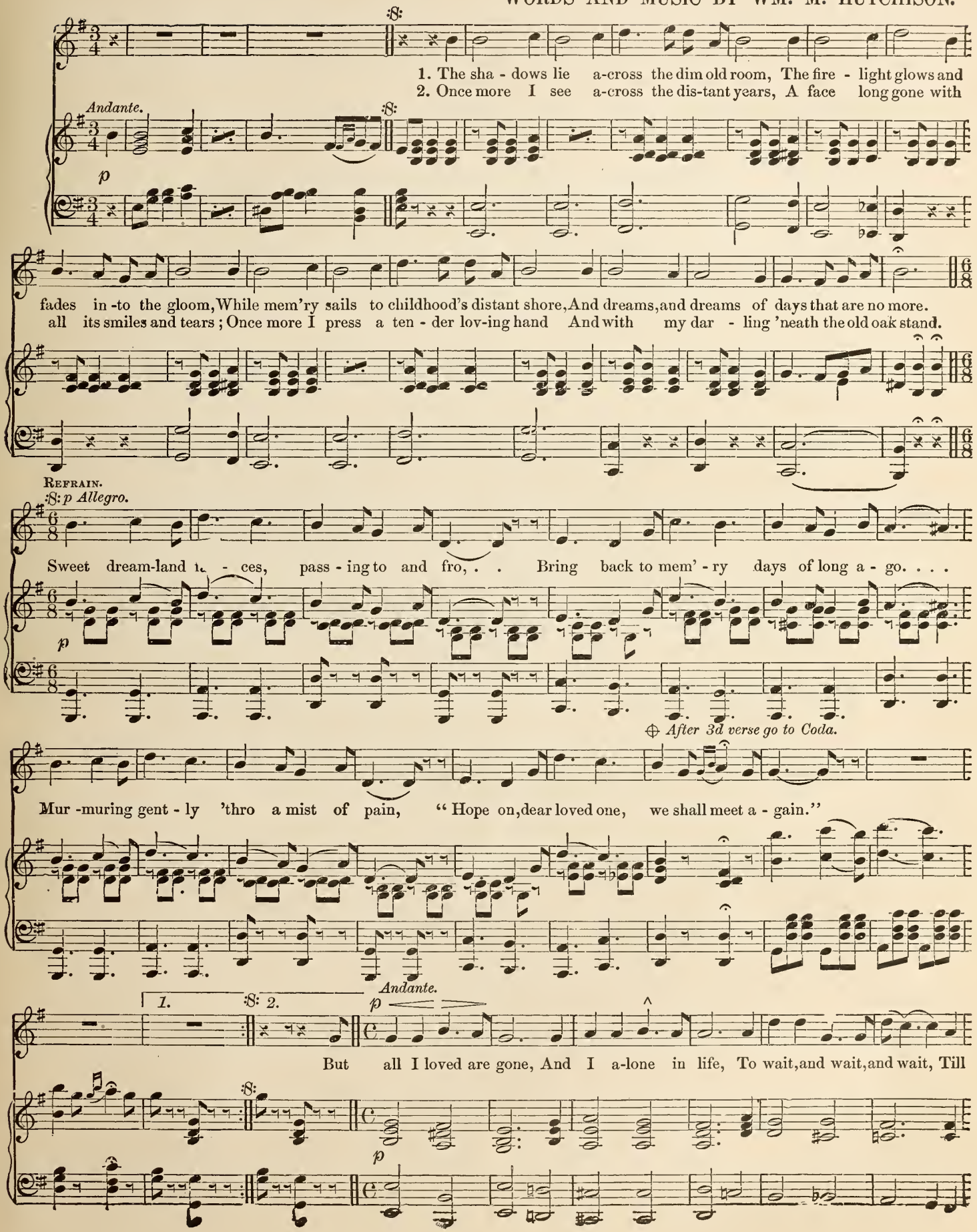


LOVE'S OLD, SWEET SONG. CONCLUDED.

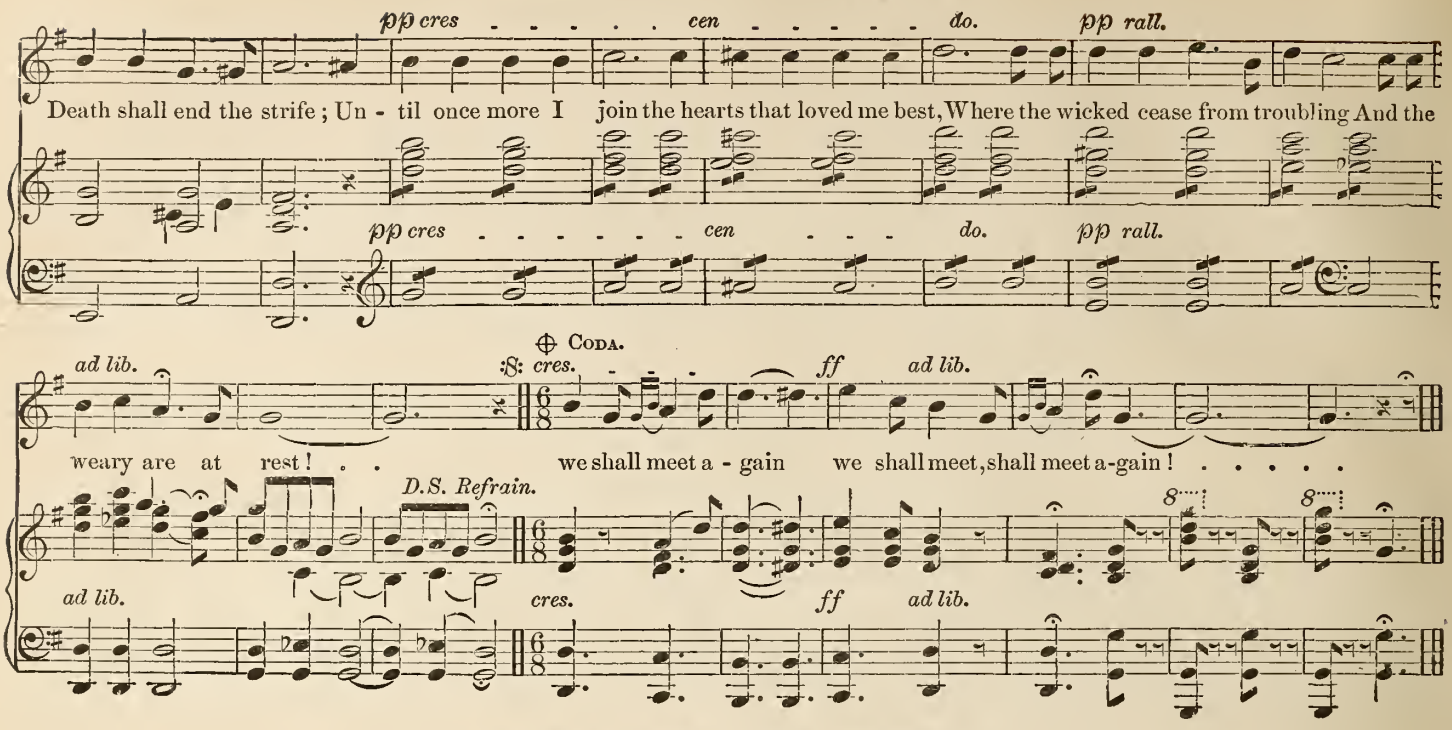


DREAM FACES.

WORDS AND MUSIC BY WM. M. HUTCHISON.

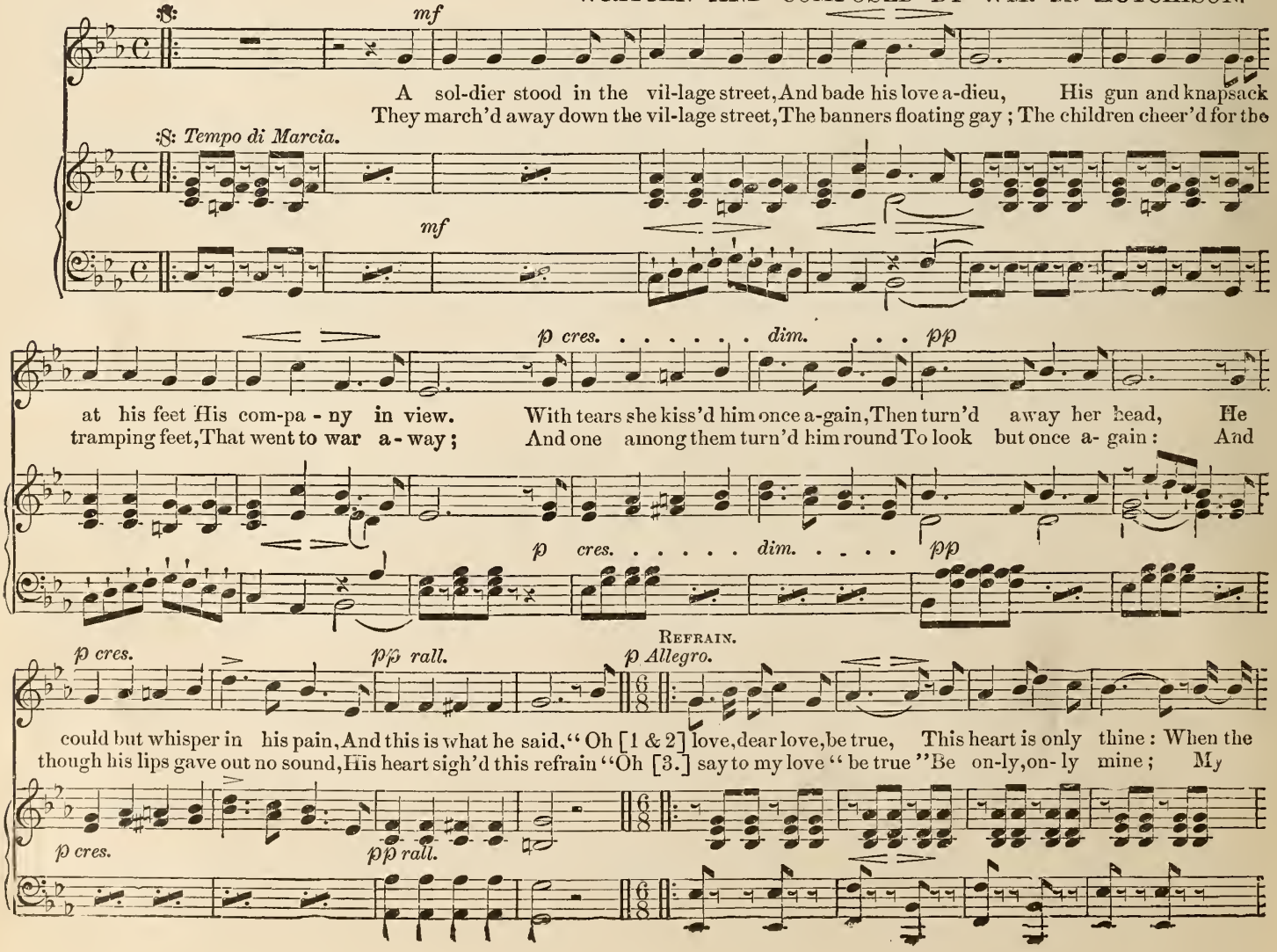


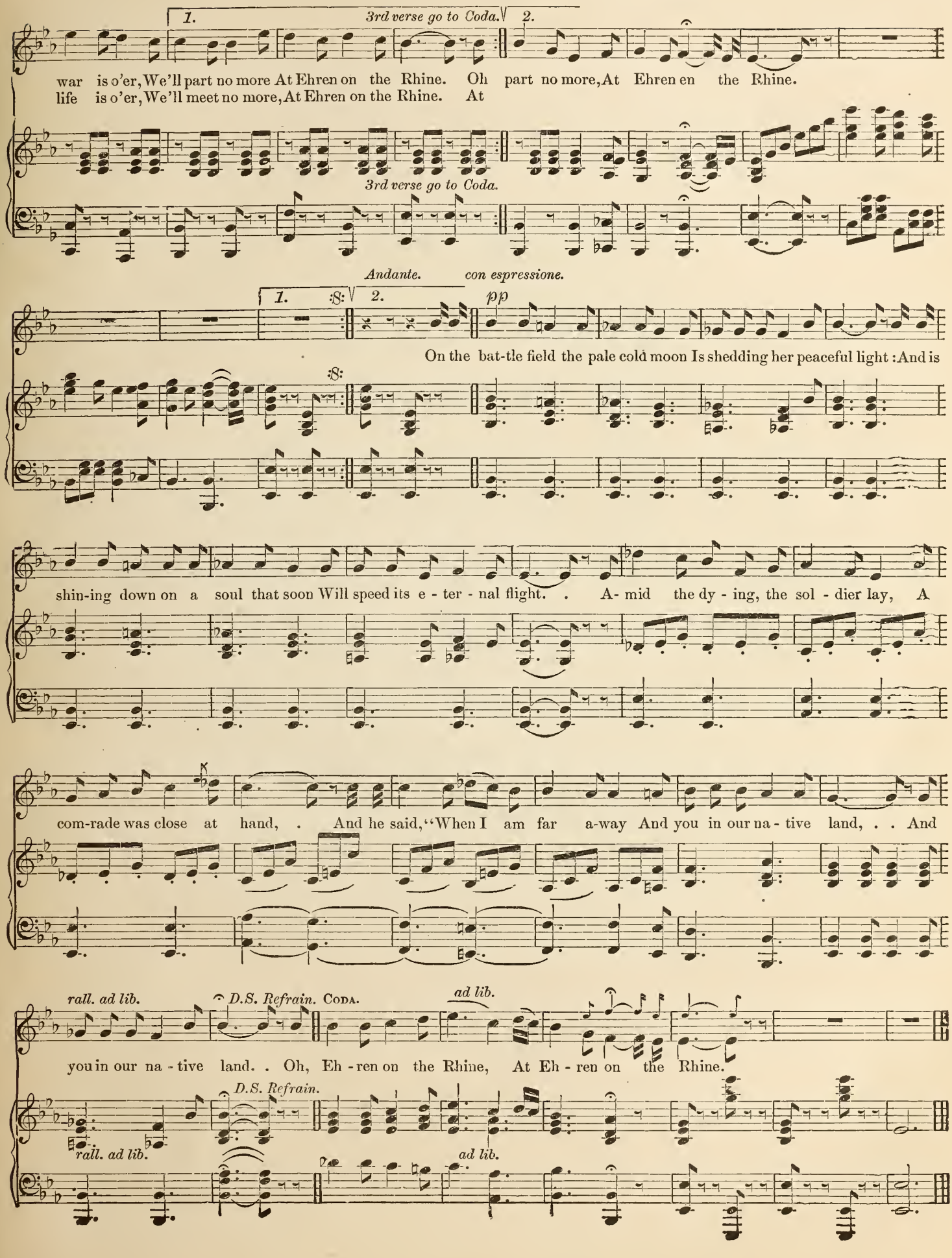
DREAM FACES. CONCLUDED.



EHREN ON THE RHINE.

WRITTEN AND COMPOSED BY WM. M. HUTCHISON.




1.
3rd verse go to Coda.
2.
war is o'er, We'll part no more At Ehren on the Rhine. Oh part no more, At Ehren en the Rhine.
life is o'er, We'll meet no more, At Ehren on the Rhine. At
3rd verse go to Coda.
Andante. con espressione.
1.
2.
pp
On the bat-tle field the pale cold moon Is shedding her peaceful light: And is
shin-ing down on a soul that soon Will speed its e - ter - nal flight. . A- mid the dy - ing, the sol - dier lay, A
com-rade was close at hand, . And he said, "When I am far a-way And you in our na - tive land, . . And
rall. ad lib.
D.S. Refrain. Coda.
ad lib.
you in our na - tive land. . Oh, Eh - ren on the Rhine, At Eh - ren on the Rhine.
D.S. Refrain.
rall. ad lib.
ad lib.

LADDIE.

Words by H. L. D'ARCY JAXONE. Music by CIRO PINSUTI.

Andantino grazioso. *Piu mosso.* *con dolcezza.*

1. Oh, Lad-die was somebody's dar-ling, So some-bod-y oft-en
2. Lad-die was somebody's dar-ling, But some-bod-y's love grew

said;..... And his lov-ing breast was a per-fect rest For some-bod-y's wea-ry head. And some-bod-y's smile was like
cold;..... The i-dol he made a vic-tim laid, At the shrine of the god of gold; So sunlight was chang'd in-to

sunshine When walking by somebody's side,... And oft as he told the sto-ry of old, So somebody's lips..... re-plied, "O
shad-ow, And he bowed his head in the strife; In a bro-ken heart he buried each part Of the light and love of his life. O

REFRAIN.

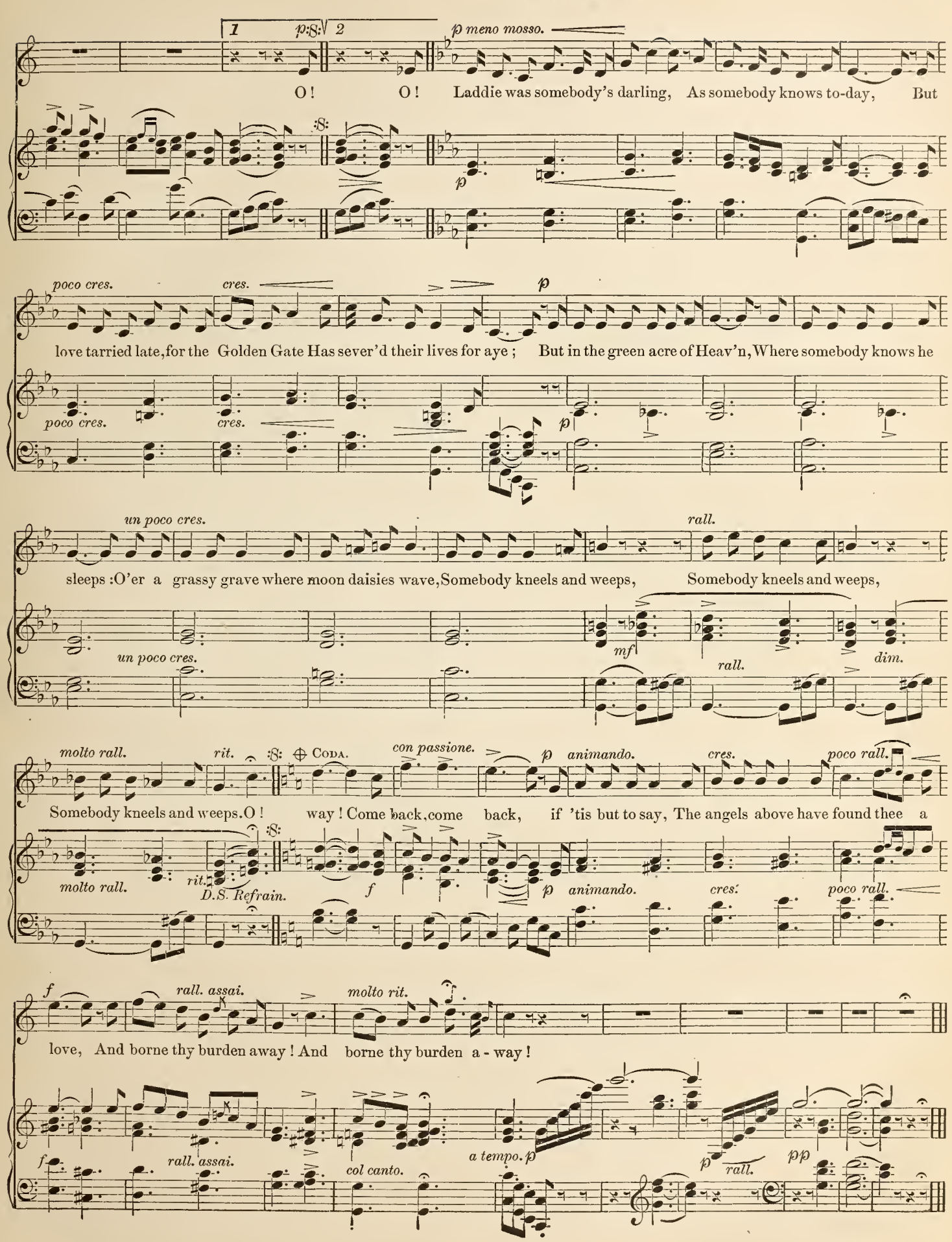
Lad-die, Lad-die, Lad-die,..... I nev-er can love but thee;... Un-til death doth part, you have won my heart, And are
Lad-die, Lad-die, Lad-die,.....Thou wert made... for more than *this*,.... To be lov'd a day and then flung a-way, Just
Lad die, Lad-die, Lrd-die,..... Come back if 'tis but to say The an-gels a-bove have found thee a love And

After 3rd verse go to Coda.

Use small notes in second verse.

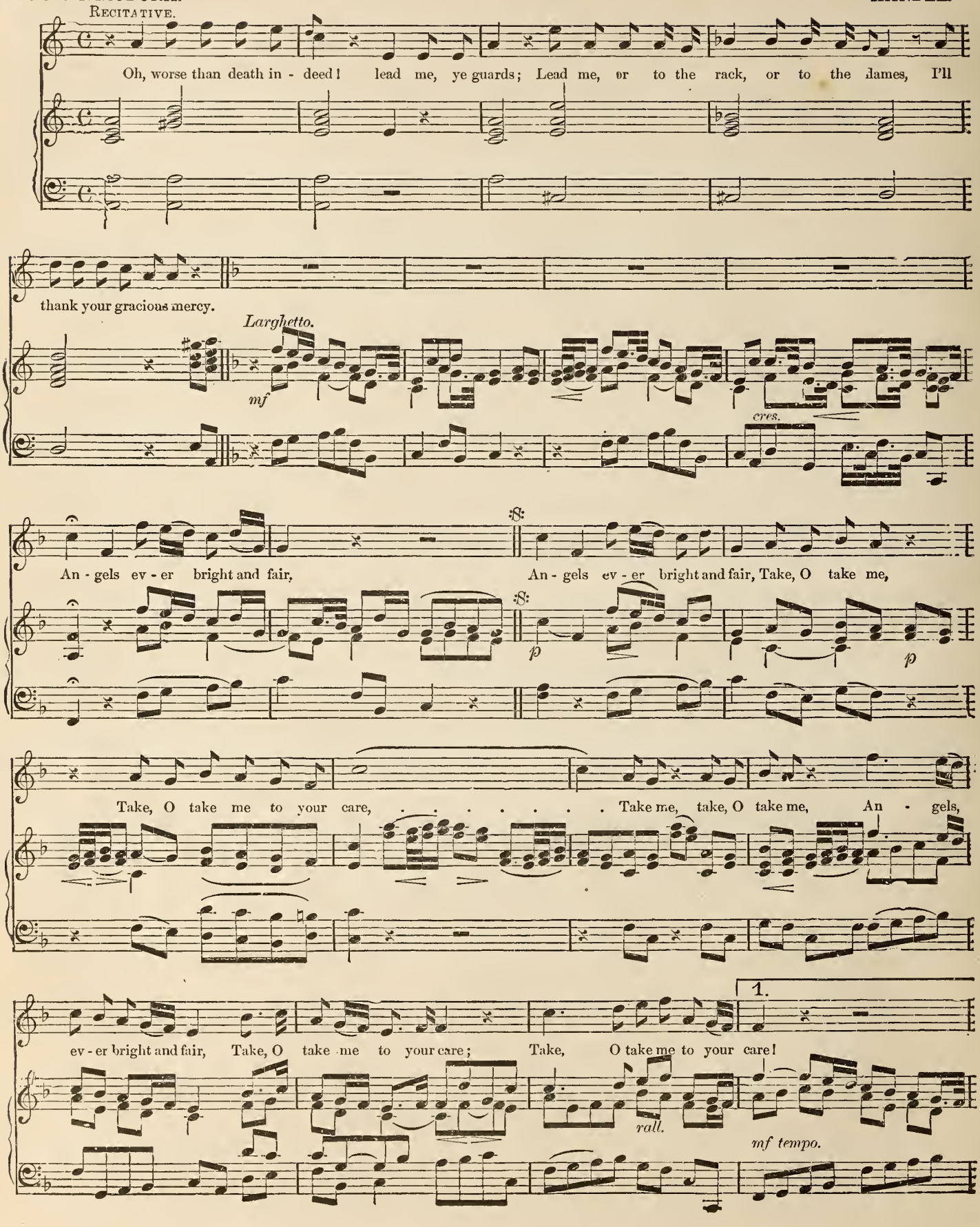
all the world to me;... Un-til death doth part, you have won my heart, And are all..... the world to me."
bought and sold with a kiss; To be lov'd a day, and then flung a-way, Just bought and sold with a kiss.
borne thy bur-den a-

CHRISTINE NILSSON.

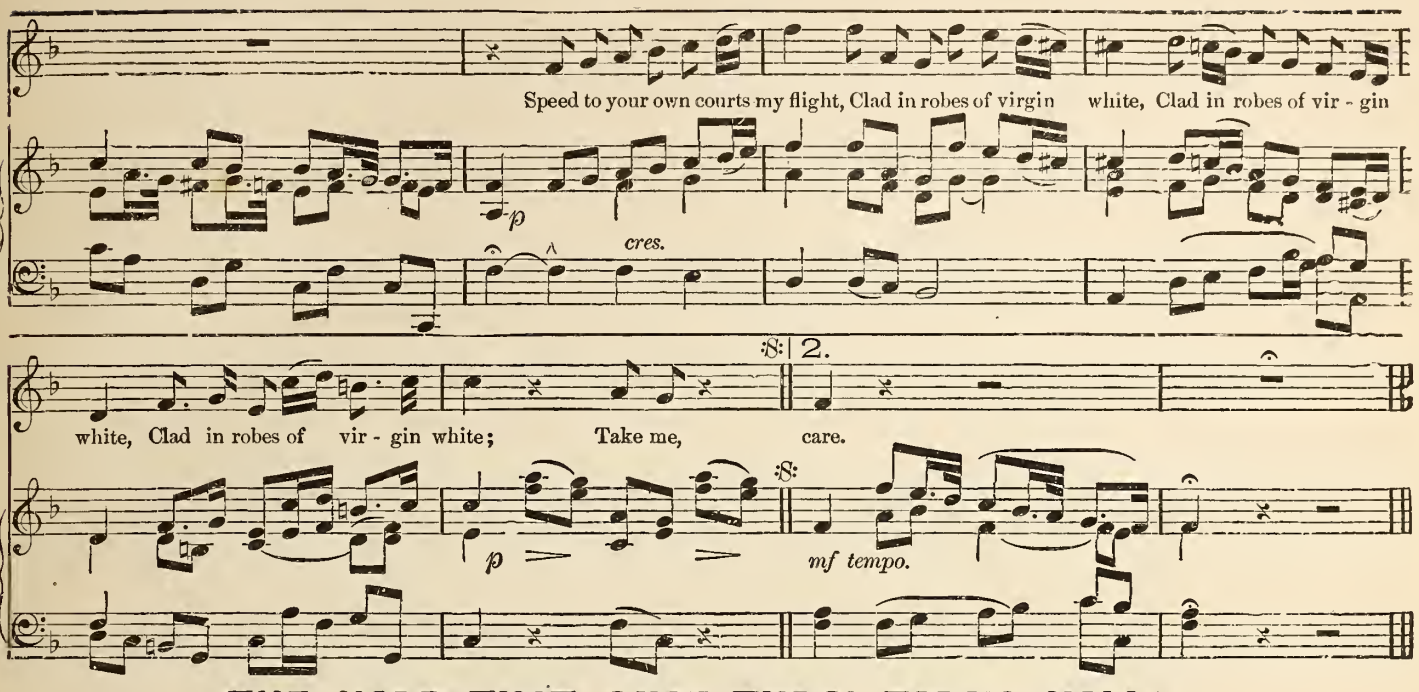

1
2
p meno mosso.
O! O! Laddie was somebody's darling, As somebody knows to-day, But
poco cres.
cres.
p
love tarried late, for the Golden Gate Has sever'd their lives for aye; But in the green acre of Heav'n, Where somebody knows he
un poco cres.
rall.
sleeps: O'er a grassy grave where moon daisies wave, Somebody kneels and weeps, Somebody kneels and weeps,
mf
dim.
molto rall.
rit.
Coda.
con passione.
animando.
cres.
poco rall.
Somebody kneels and weeps. O! way! Come back, come back, if 'tis but to say, The angels above have found thee a
D.S. Refrain.
f
f
rall. assai.
molto rit.
love, And borne thy burden away! And borne thy burden a - way!
col canto.
a tempo. p
pp

ANGELS EVER BRIGHT AND FAIR.

FROM THEODORA. HANDEL.

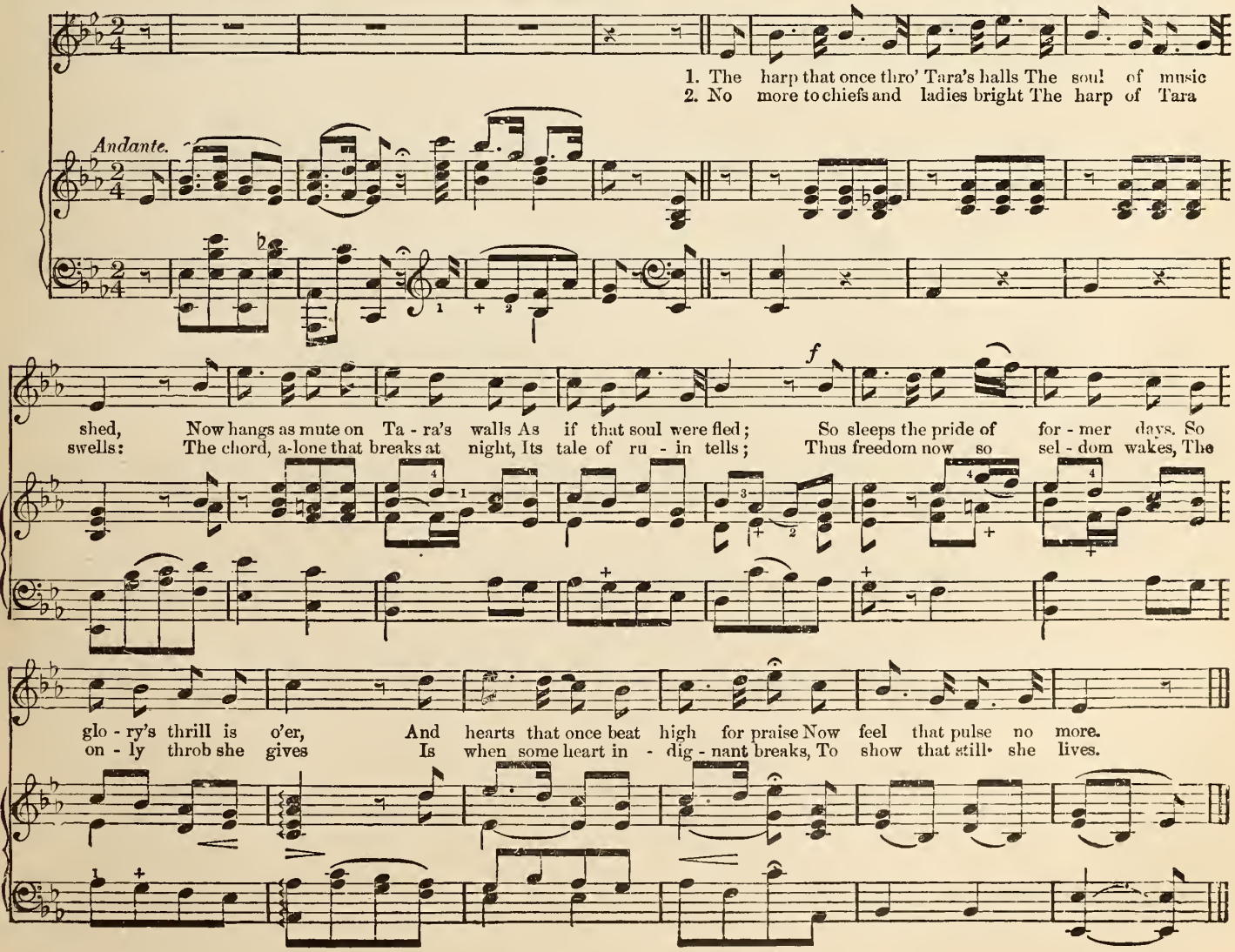


ANGELS EVER BRIGHT AND FAIR. CONCLUDED.



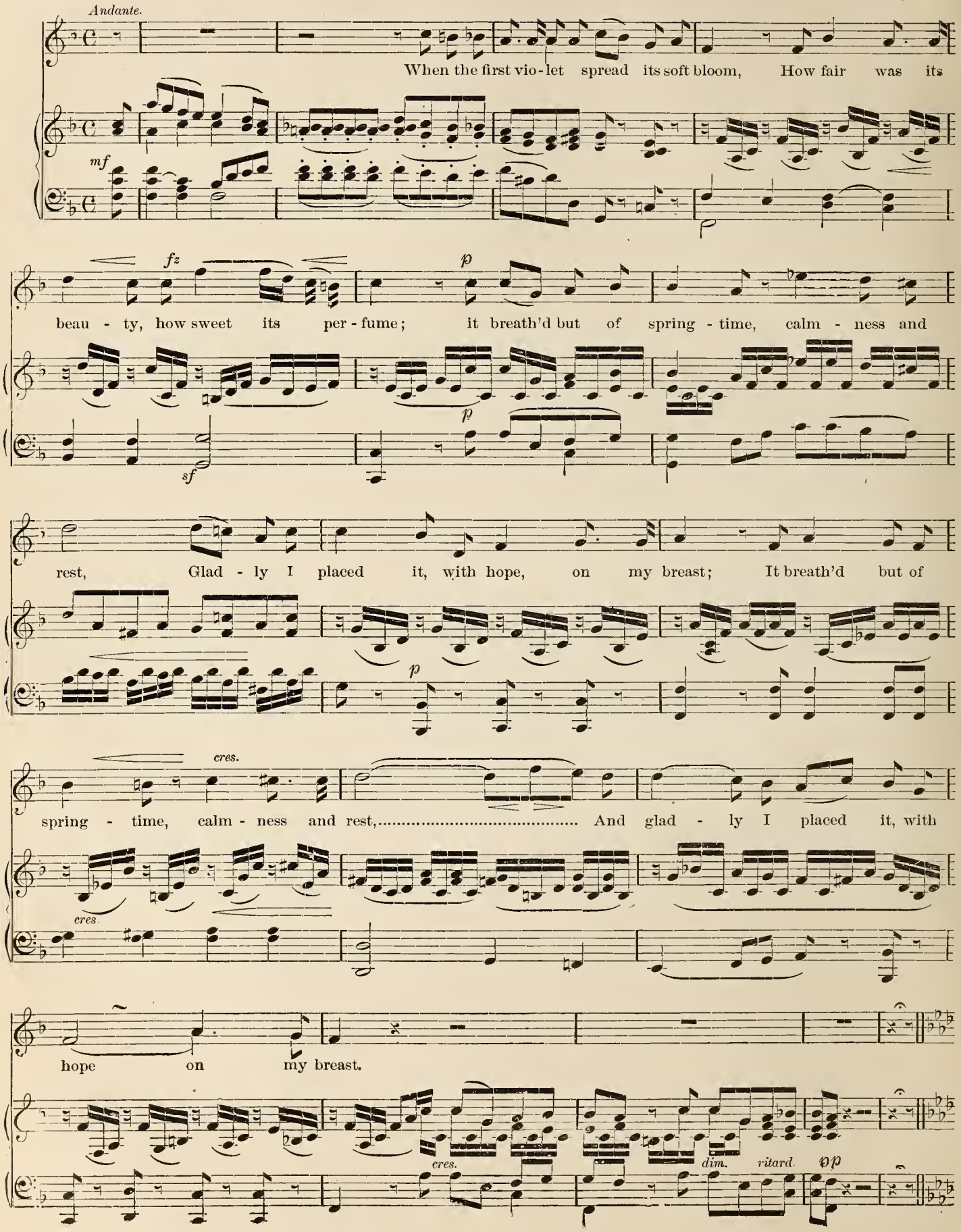
THE HARP THAT ONCE THRO' TARA'S HALLS.

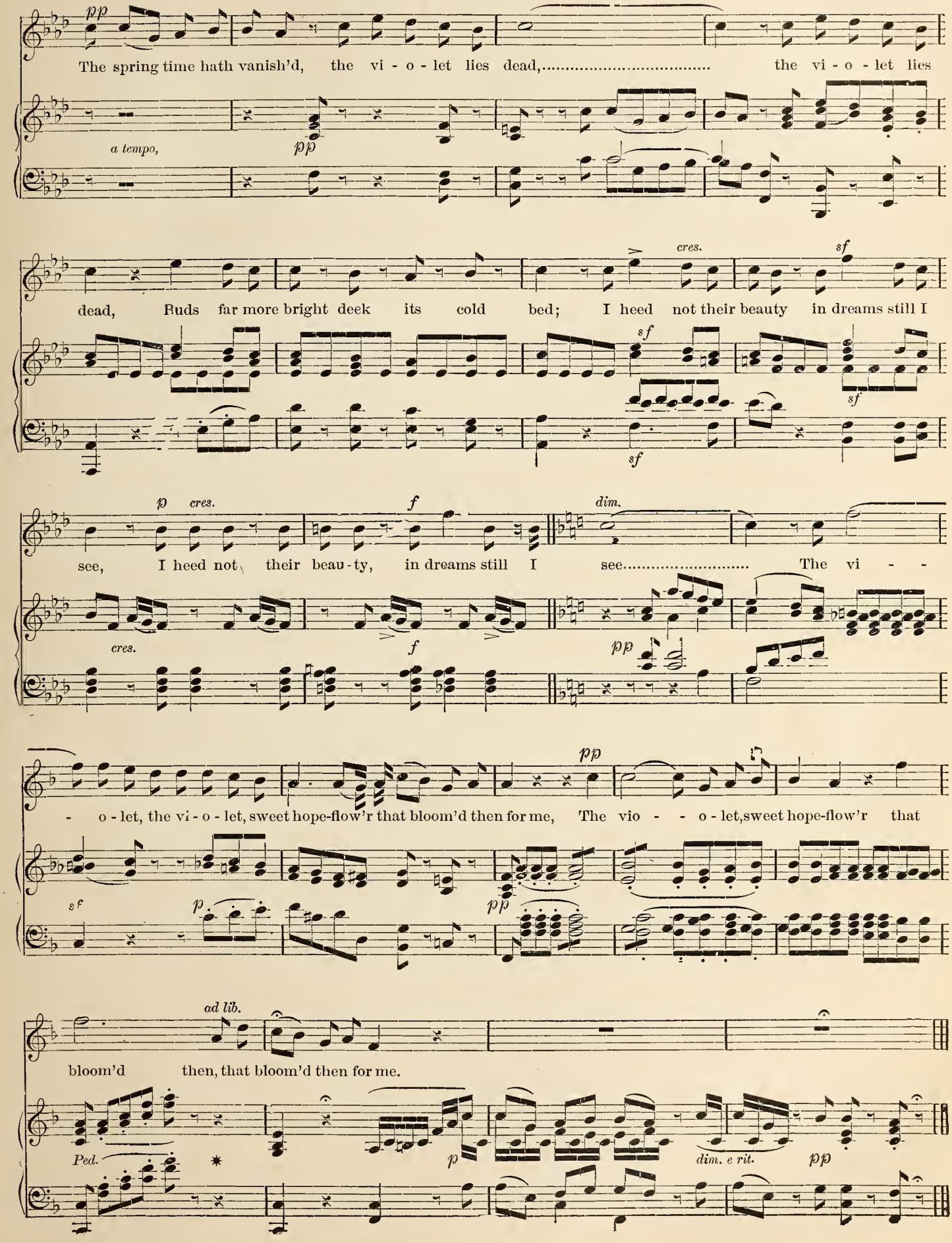
THOMAS MOORE.



THE FIRST VIOLET.

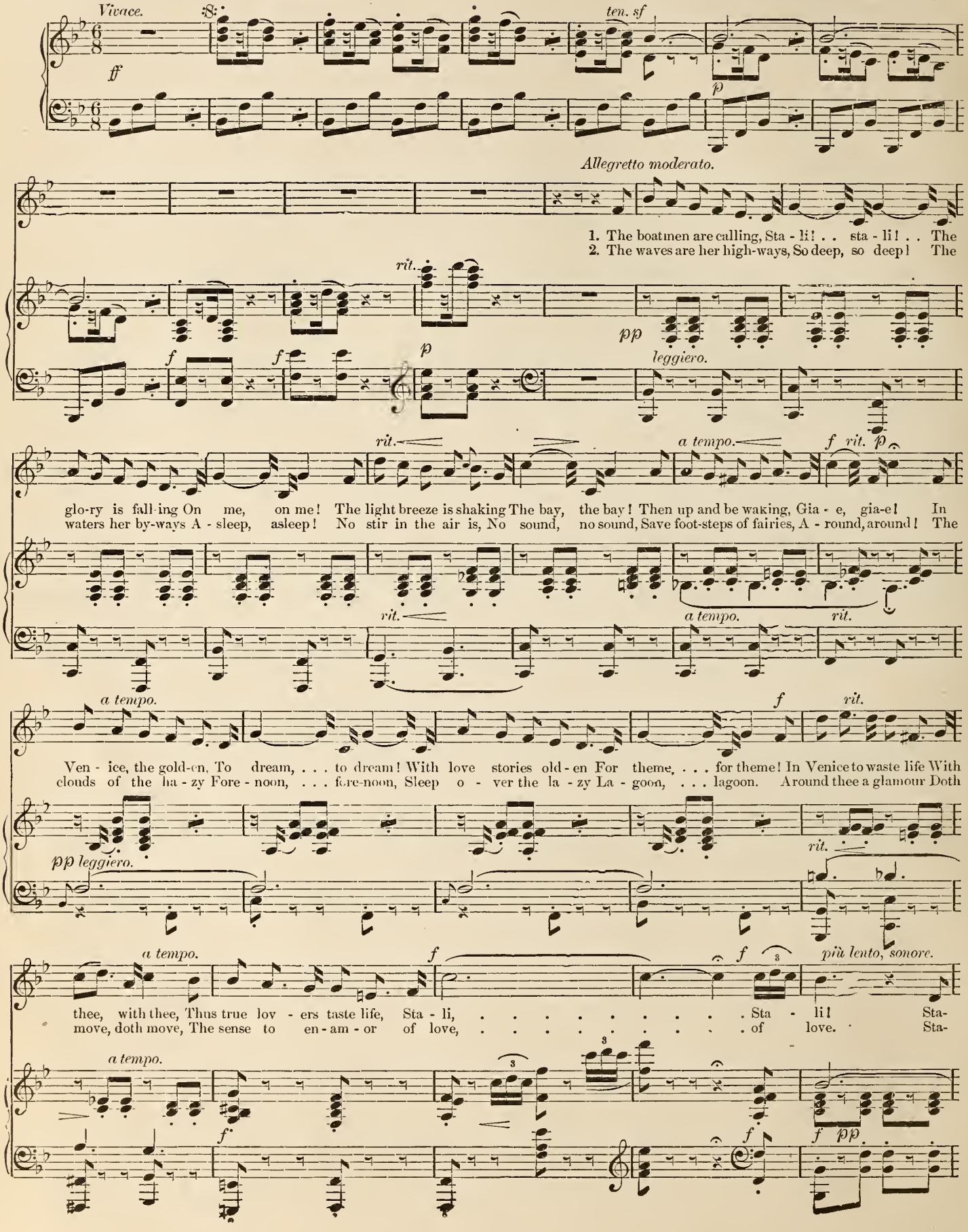
WORDS BY WALTER POWELL. MUSIC BY MENDELSSOHN.



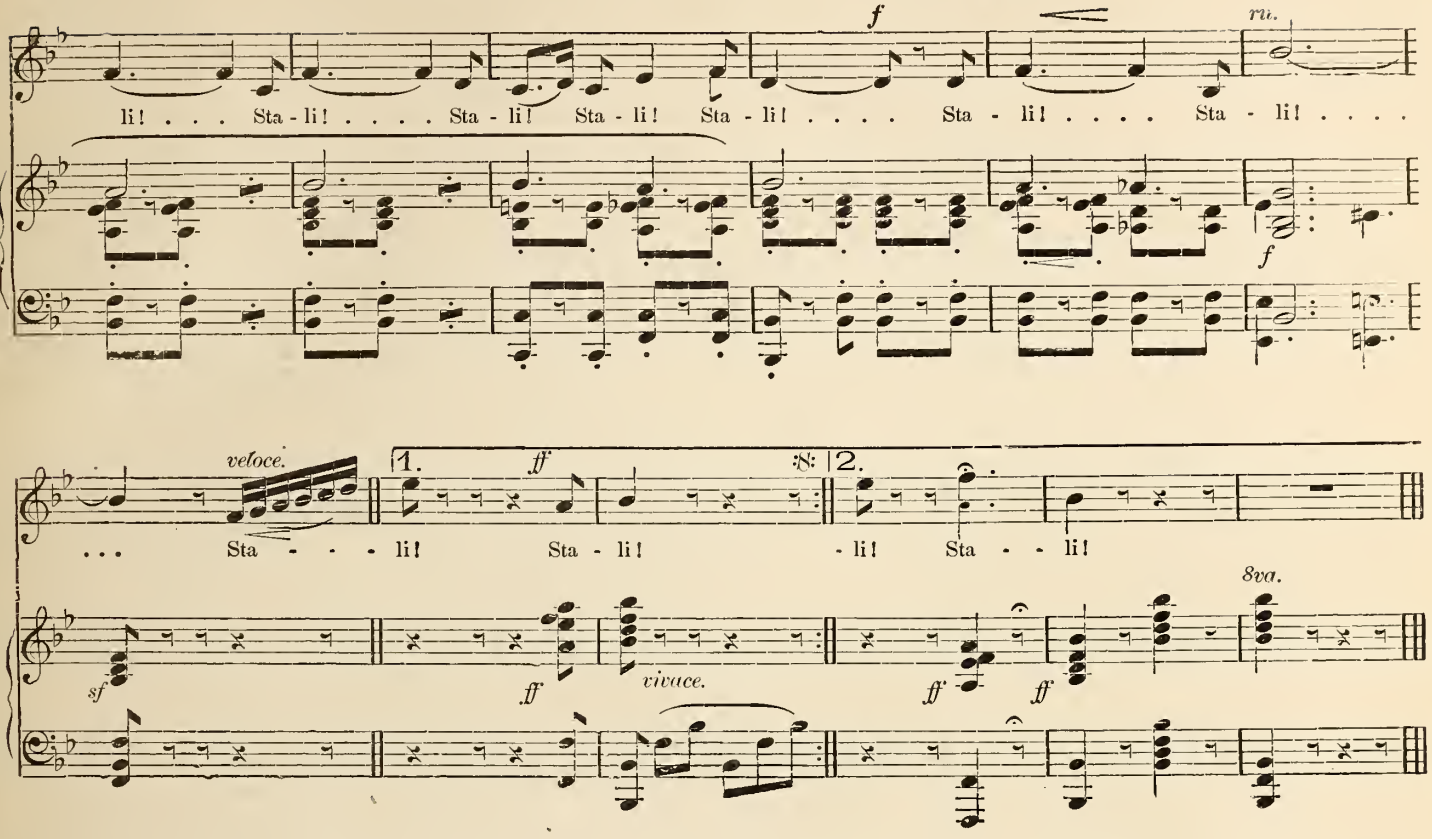

pp
The spring time hath vanish'd, the vi - o - let lies dead,..... the vi - o - let lies
a tempo,
pp
cres.
sf
dead, Buds far more bright deek its cold bed; I heed not their beauty in dreams still I
sf
sf
sf
p cres.
f
dim.
see, I heed not their beau-ty, in dreams still I see..... The vi - -
cres.
f
pp
pp
- o - let, the vi - o - let, sweet hope-flow'r that bloom'd then for me, The vio - - o - let, sweet hope-flow'r that
sf
p
pp
ad lib.
bloom'd then, that bloom'd then for me.
Ped.
p
dim. e rit.
pp

VENETIAN BOAT SONG.

WORDS BY HERMAN C. MERIVALE. MUSIC BY JACQUES BLUMENTHAL.

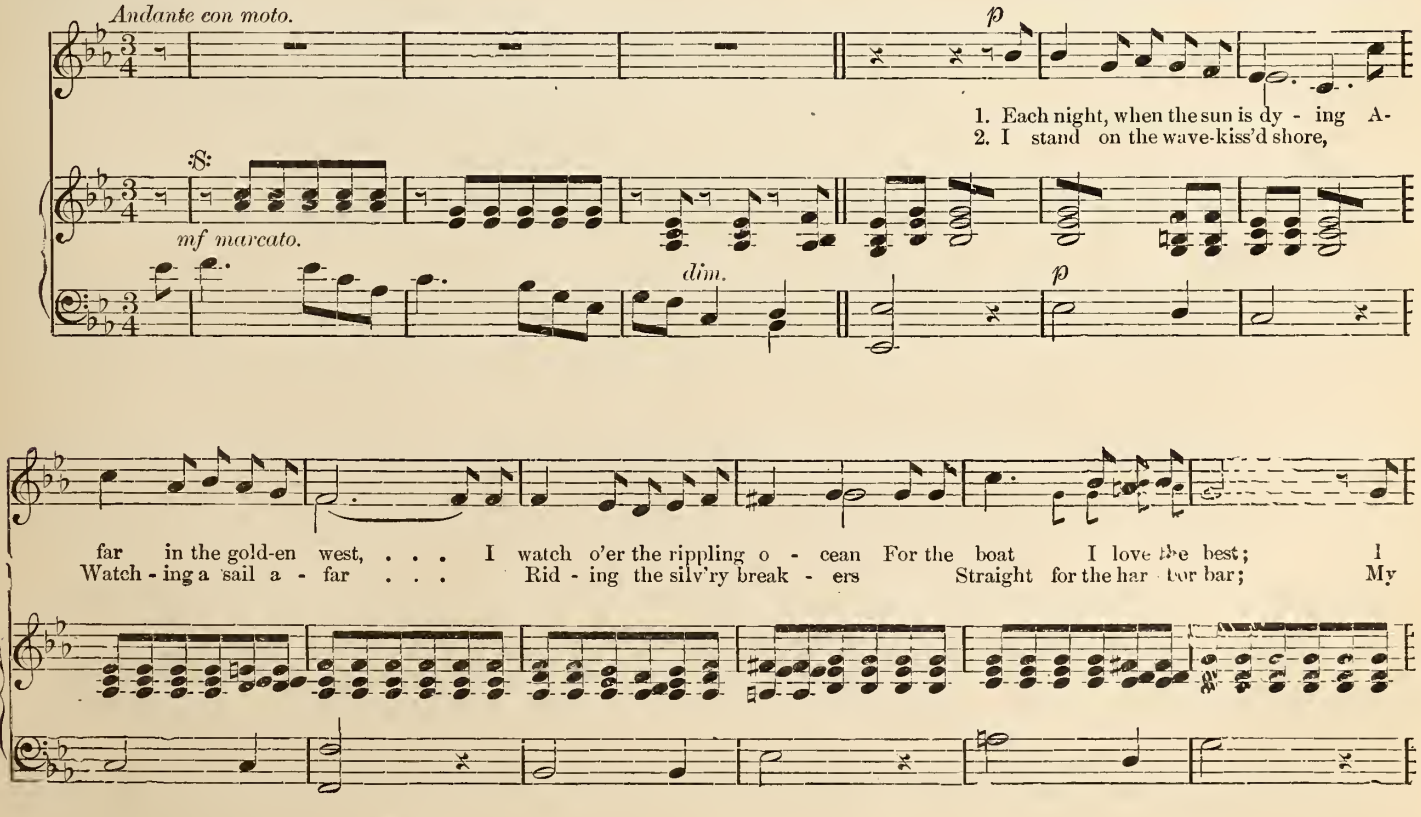


VENETIAN BOAT SONG. CONCLUDED.

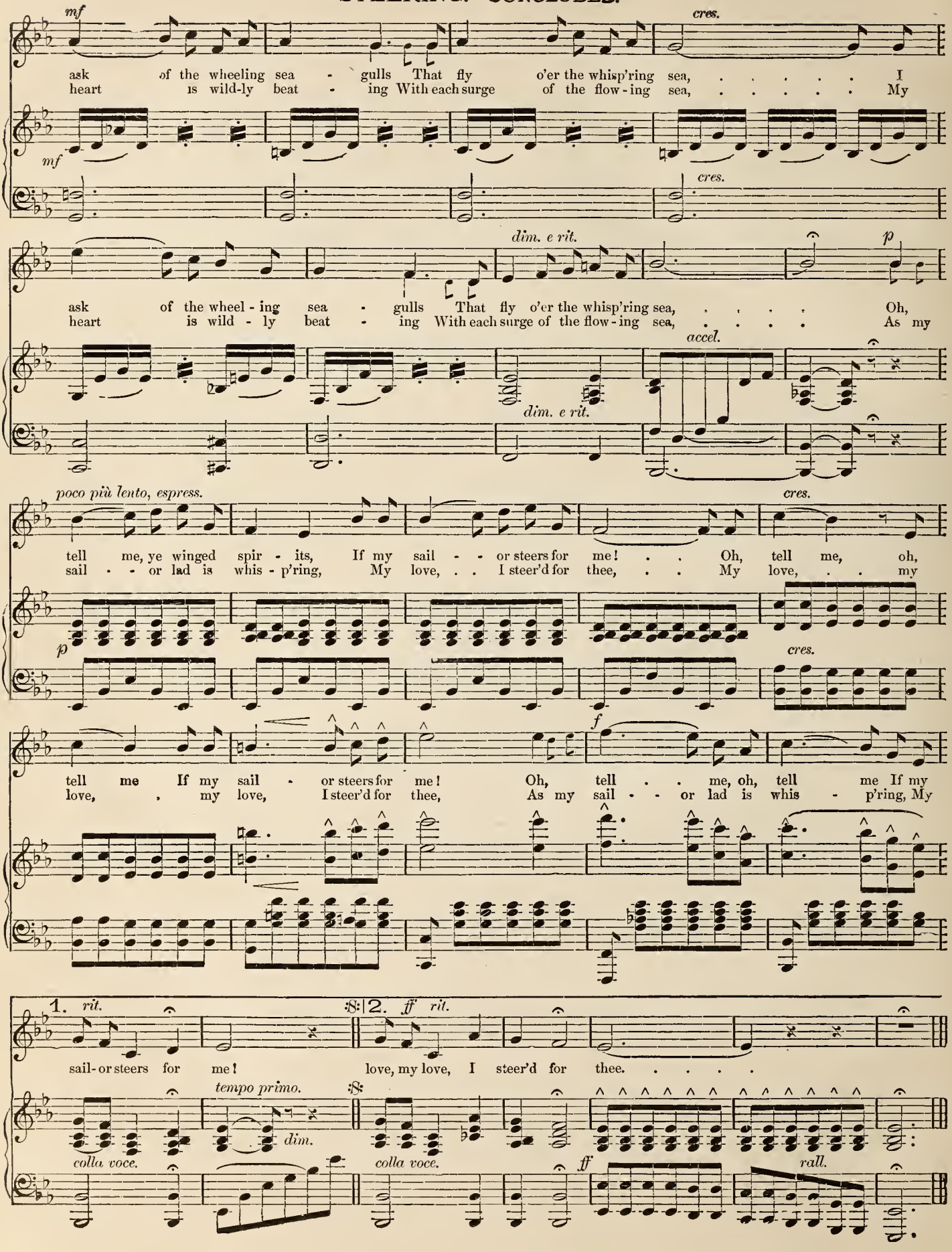


STEERING.

WORDS BY F. G. W. MUSIC BY F. H. COWEN.

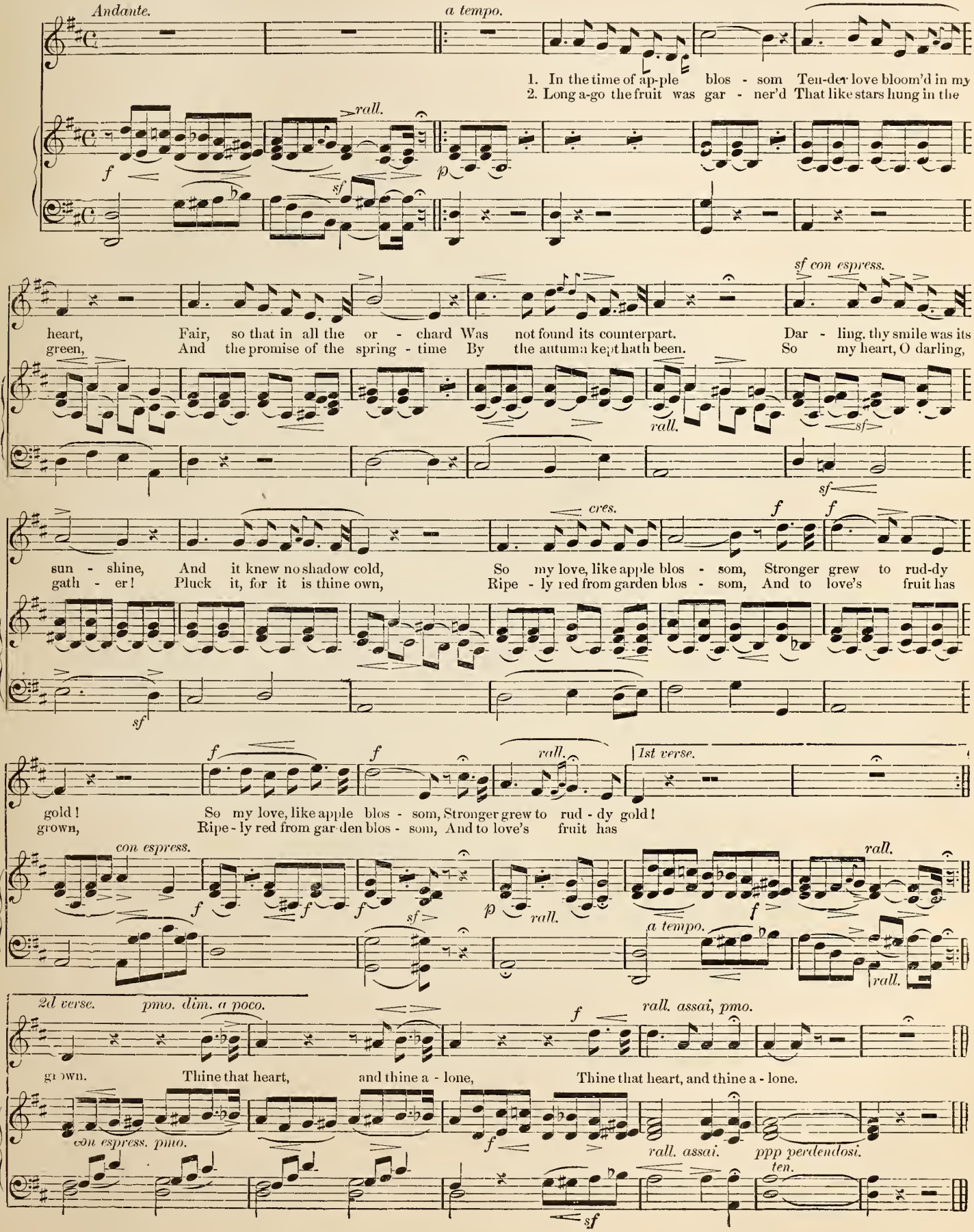


STEERING. CONCLUDED.



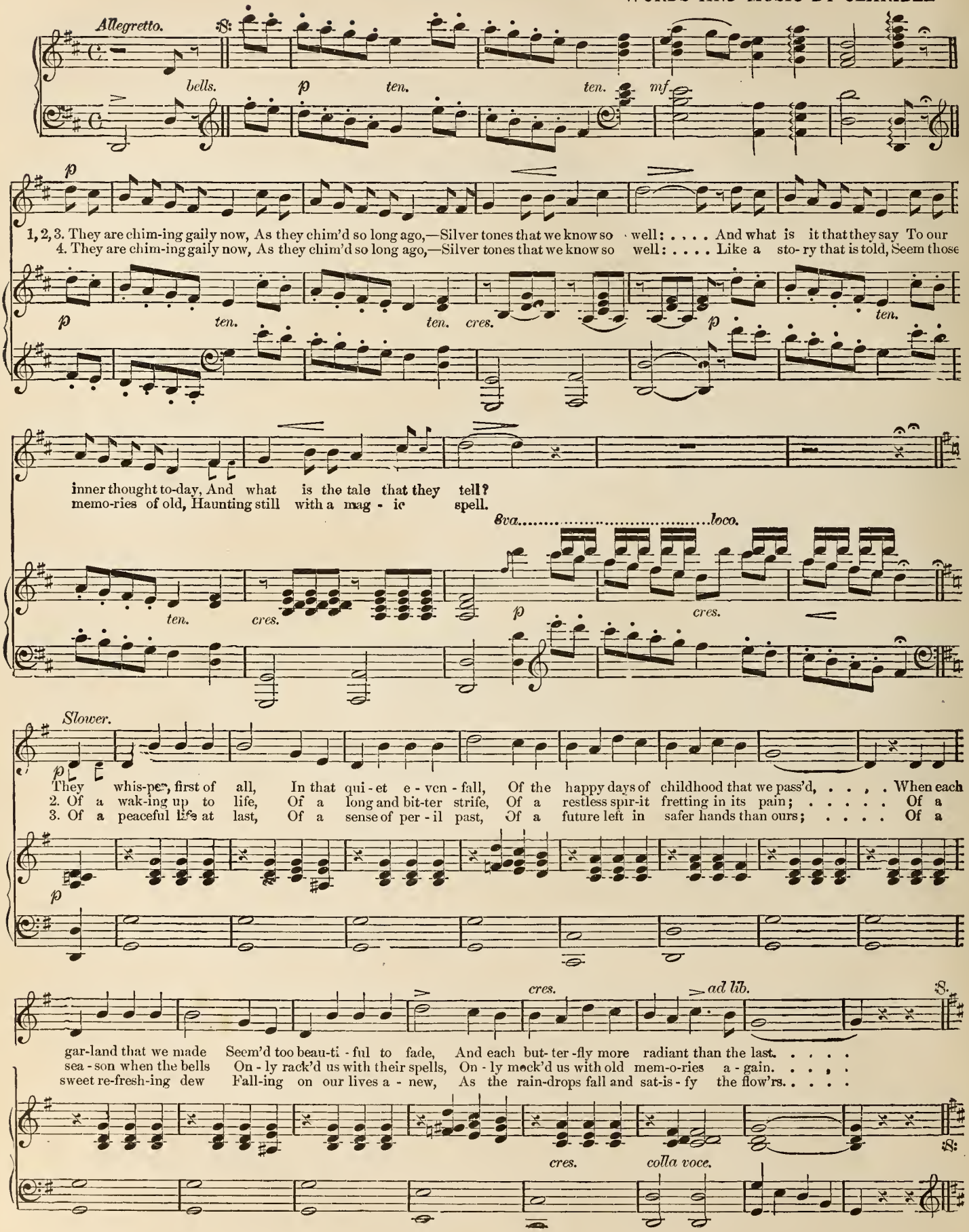
IN THE TIME OF APPLE BLOSSOM.

WORDS BY H. B. FARNIE. MUSIC BY FABIO CAMPANA.



SILVER CHIMES.

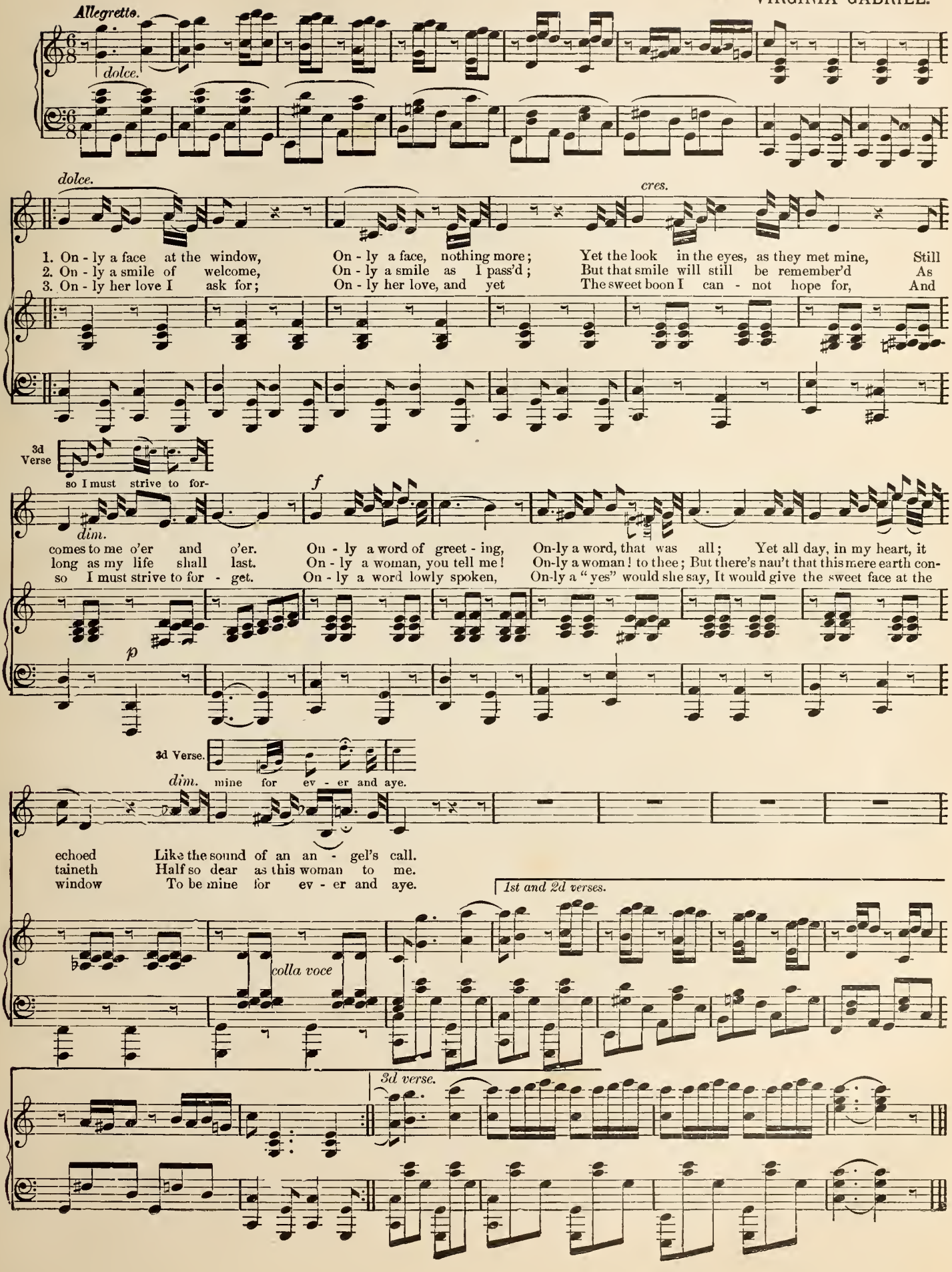
WORDS AND MUSIC BY CLARIBEL



MARZELLA SEMBRICH.

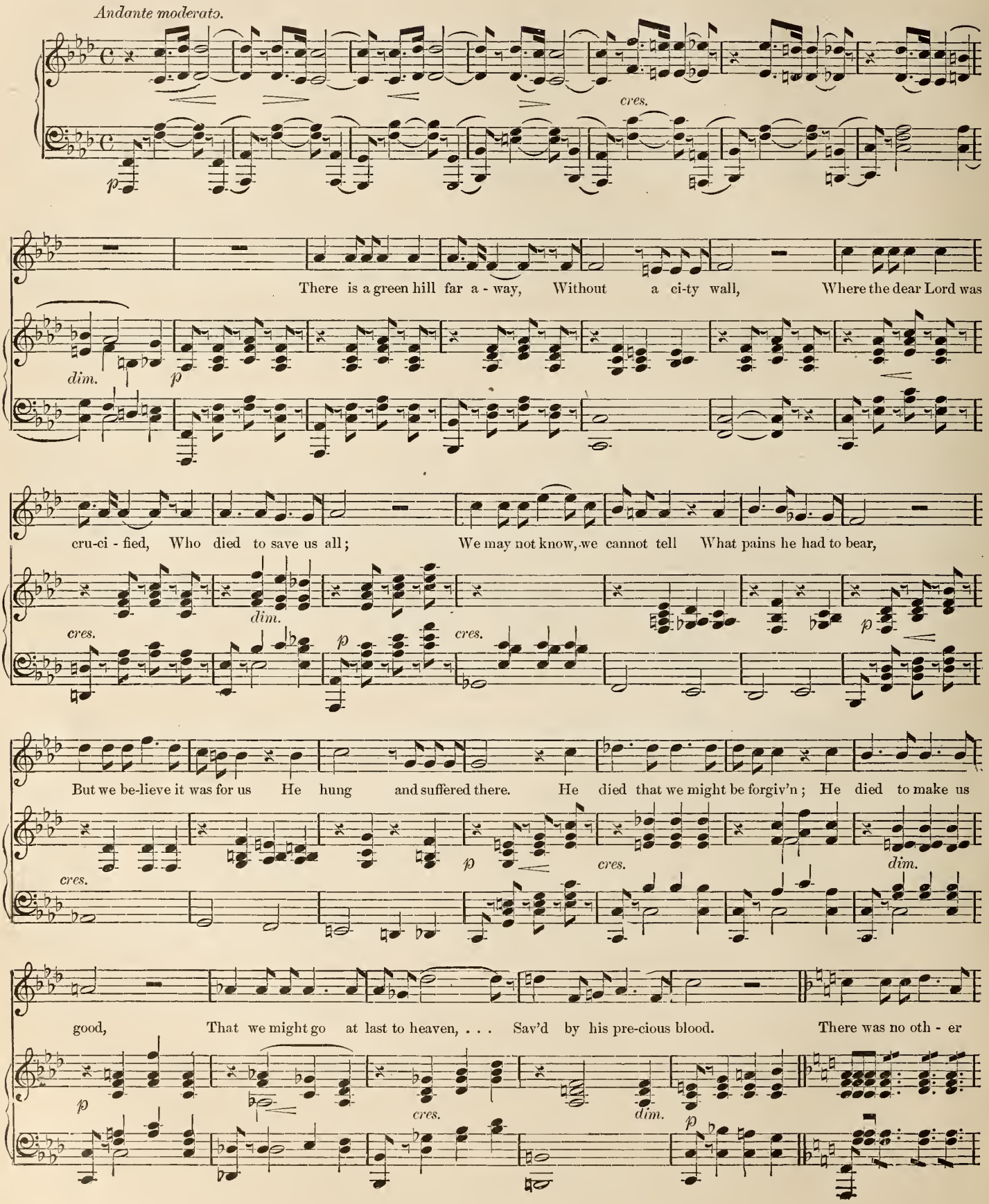
ONLY.

VIRGINIA GABRIEL.

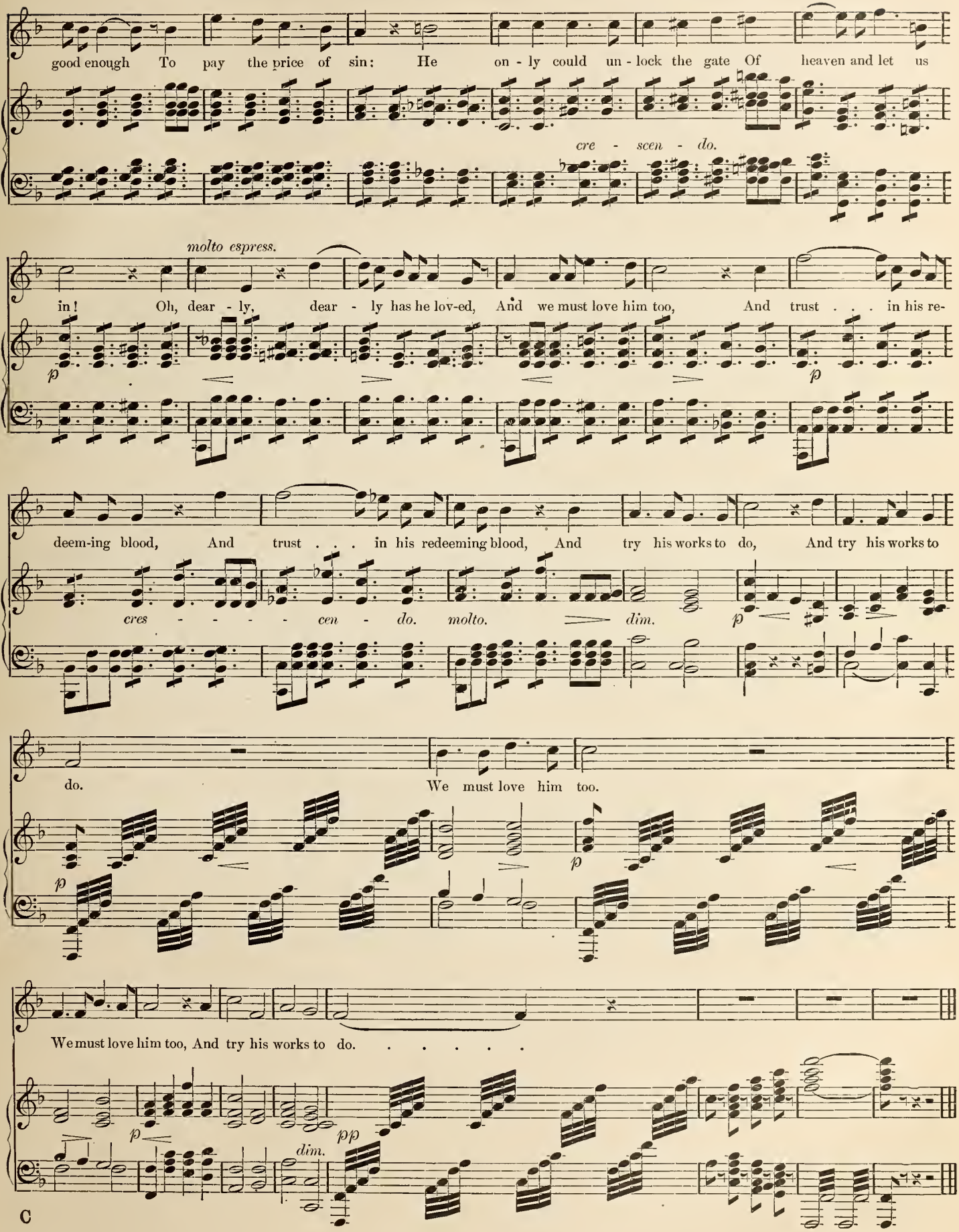


THERE IS A GREEN HILL FAR AWAY.

WRITTEN BY MRS. C. F. ALEXANDER. COMPOSED BY CH. GOUNOD.



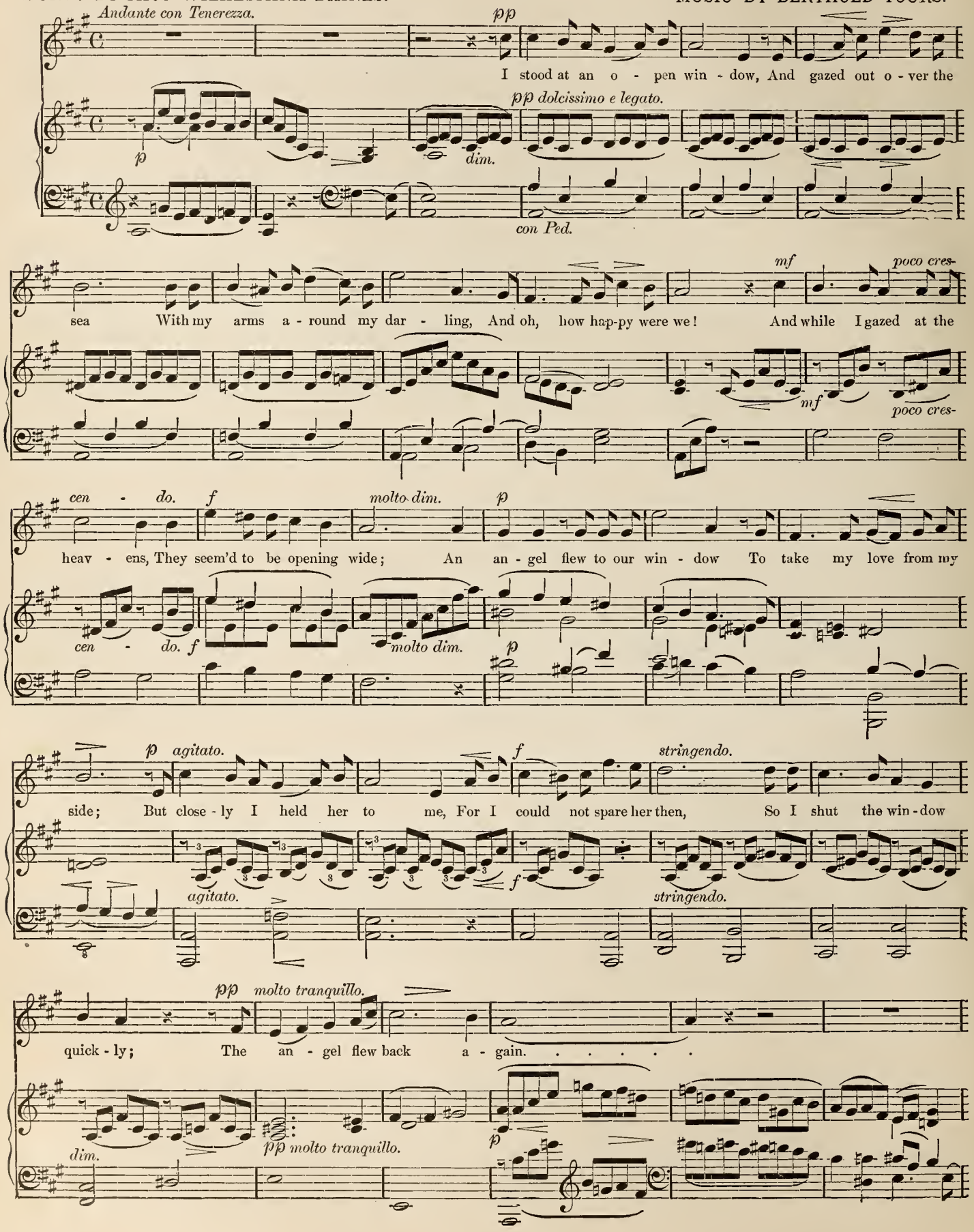
THERE IS A GREEN HILL FAR AWAY. Concluded.



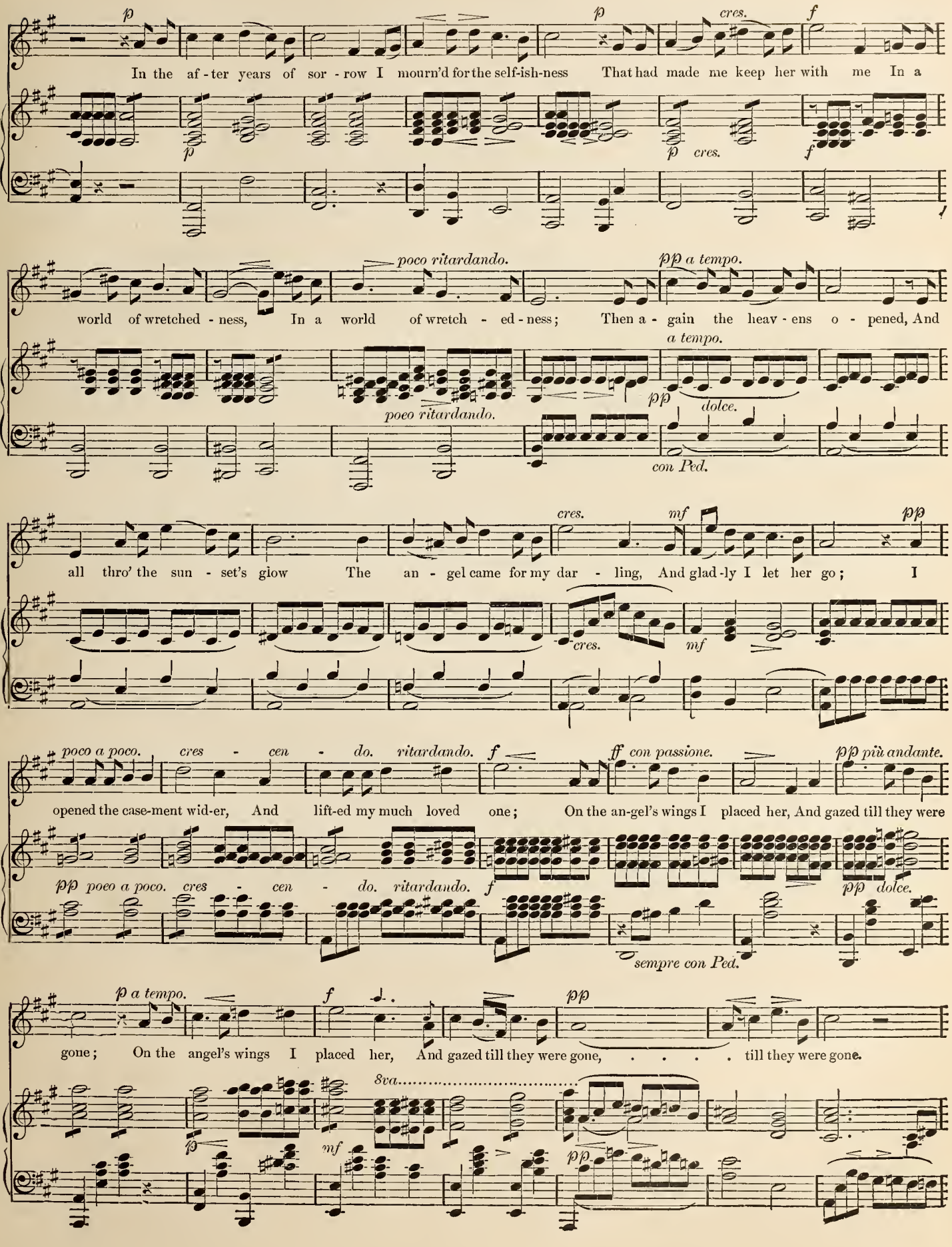
C

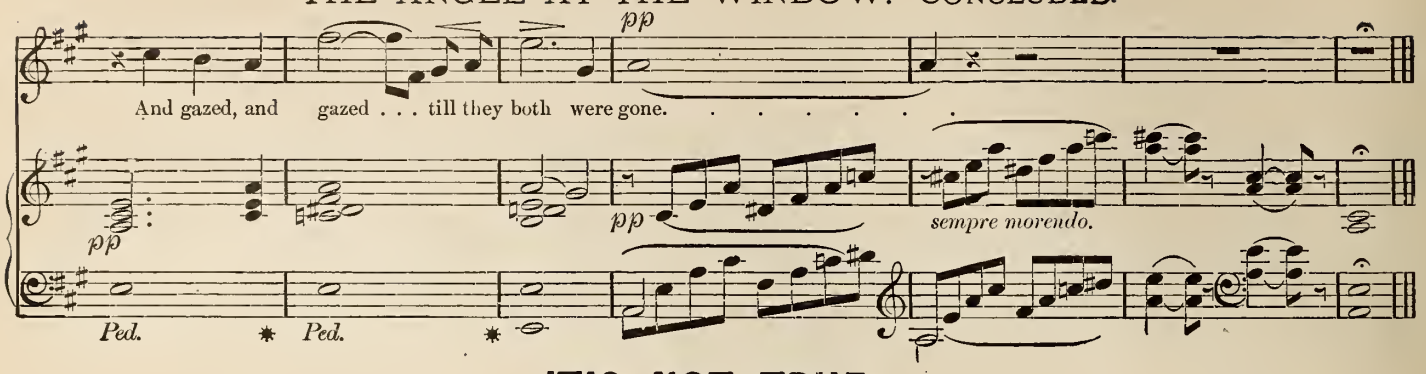
THE ANGEL AT THE WINDOW.

WORDS BY MISS WILHELMINA BAINES. MUSIC BY BERTHOLD TOURS.



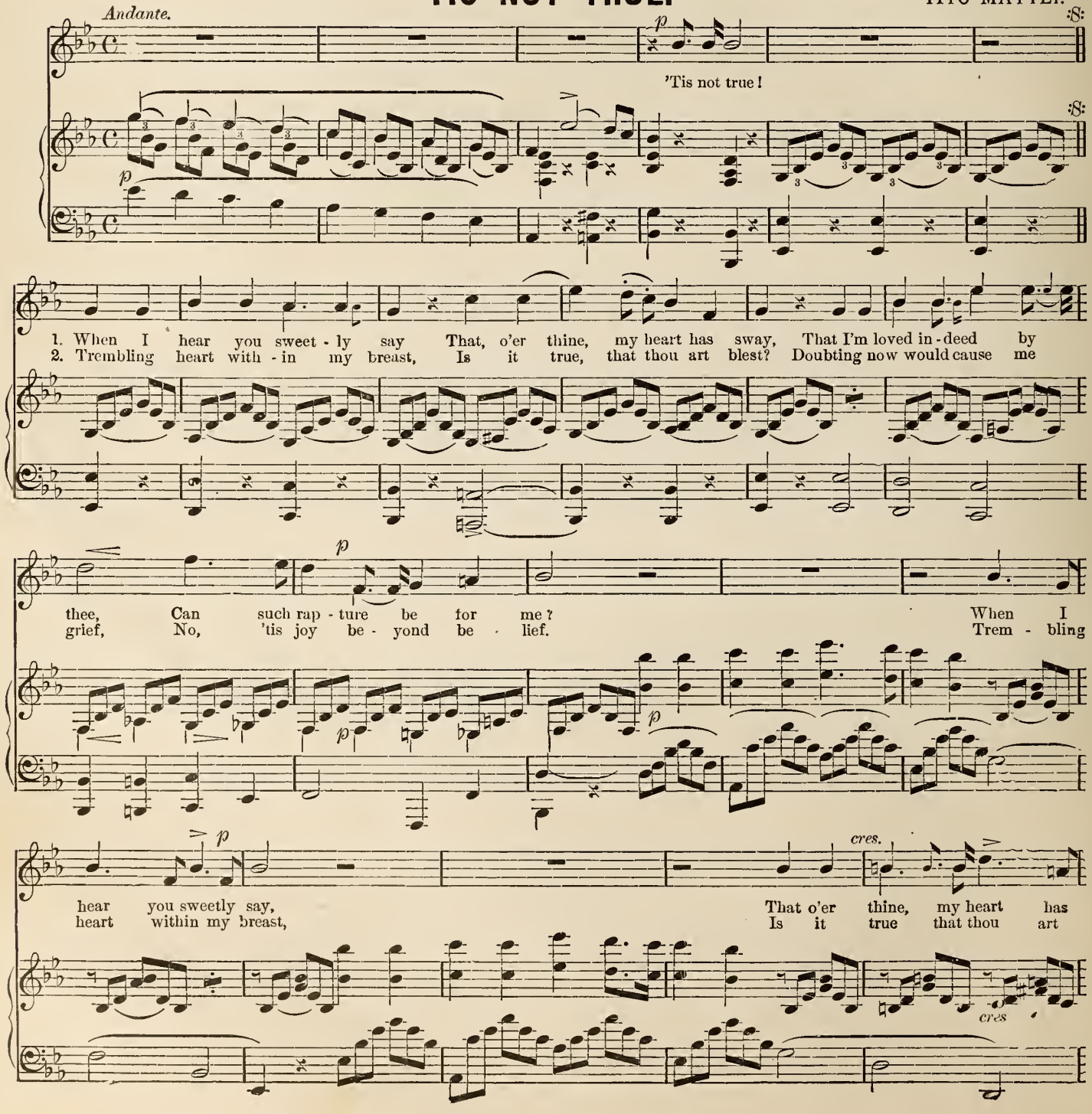
THE ANGEL AT THE WINDOW. CONTINUED.



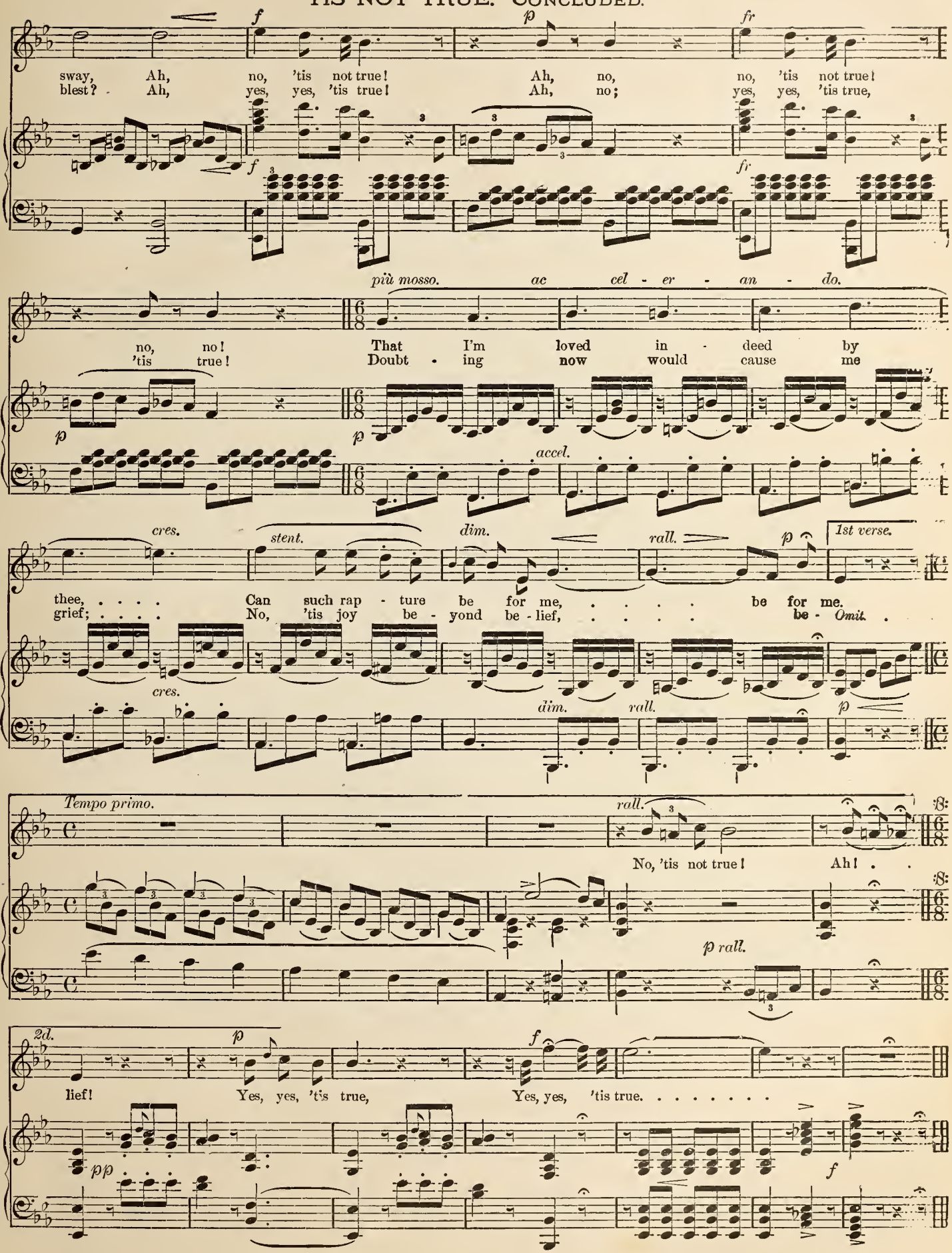


'TIS NOT TRUE.

TITO MATTEI.

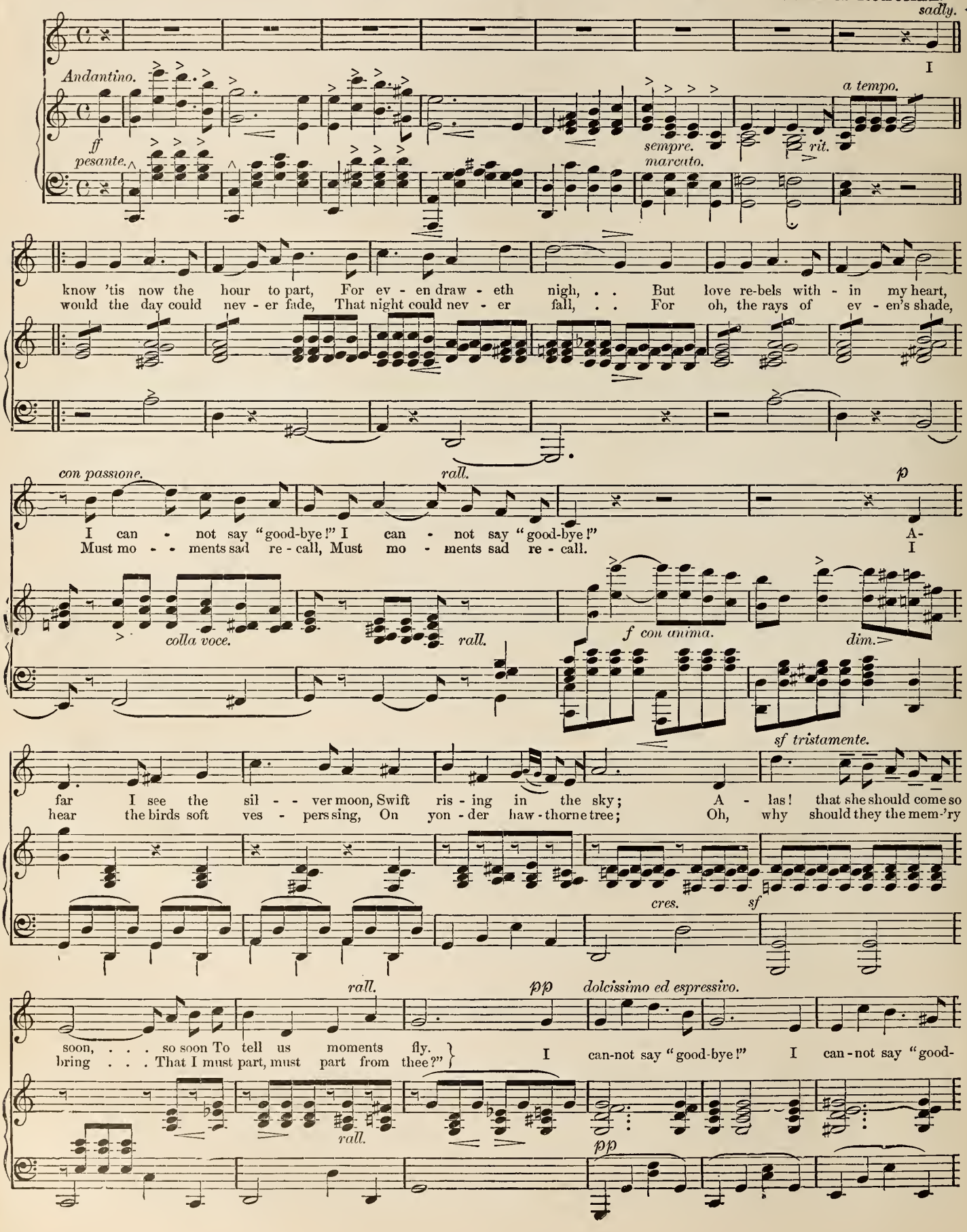


'TIS NOT TRUE. CONCLUDED.



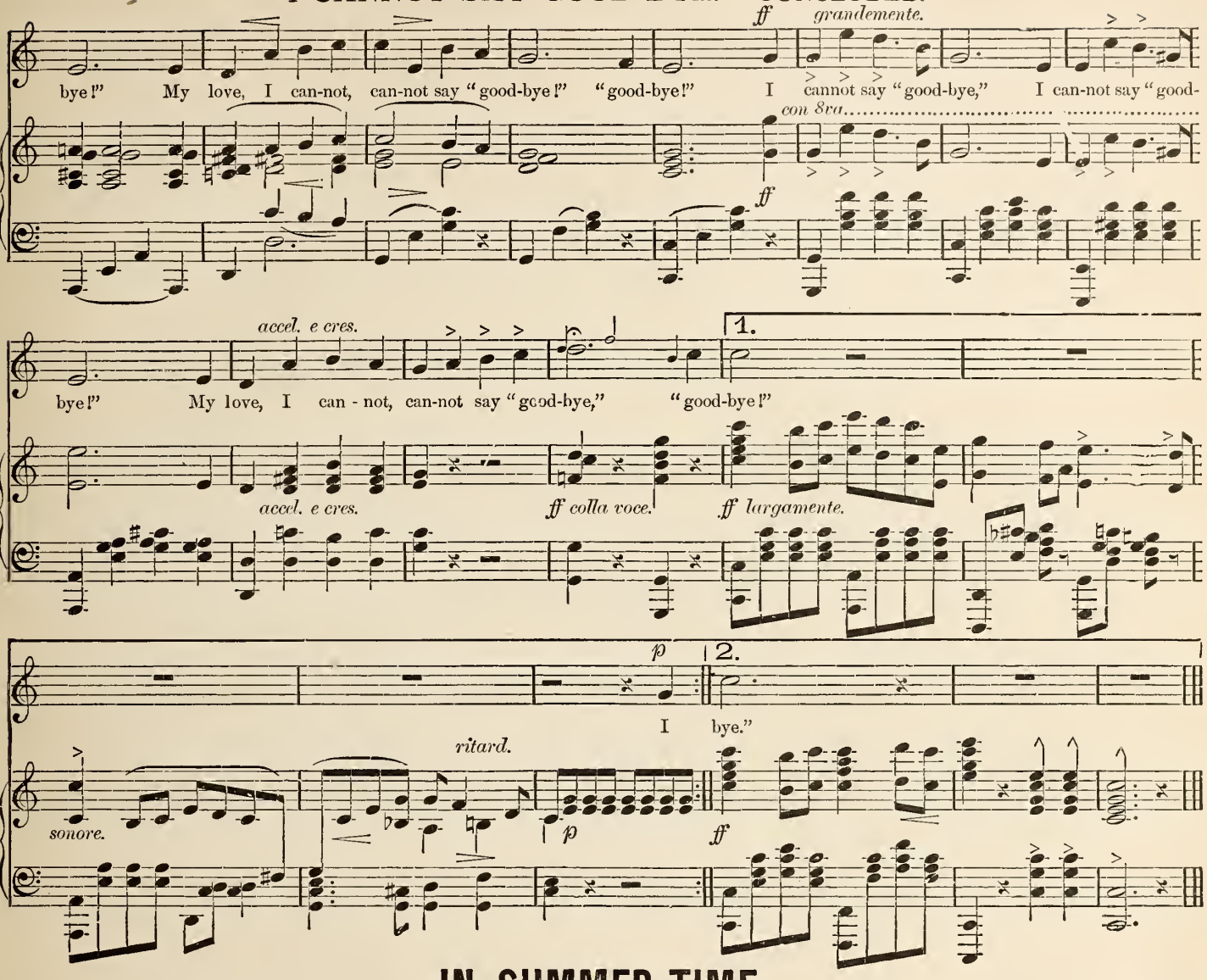
"I CANNOT SAY GOOD-BYE."

WORDS BY EDWARD OXENFORD. MUSIC BY JOSEPH ROECKEL.



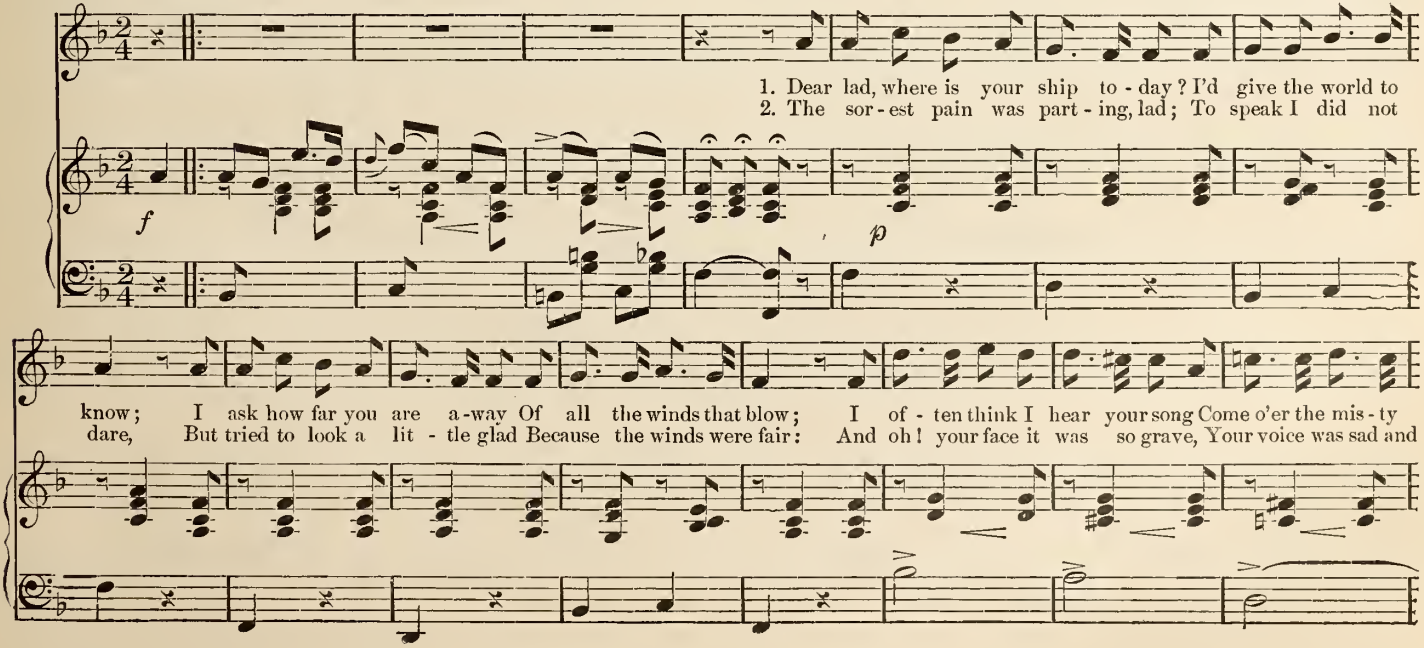
EUGENIE PAPPENHEIM.

"I CANNOT SAY GOOD-BYE." CONCLUDED.

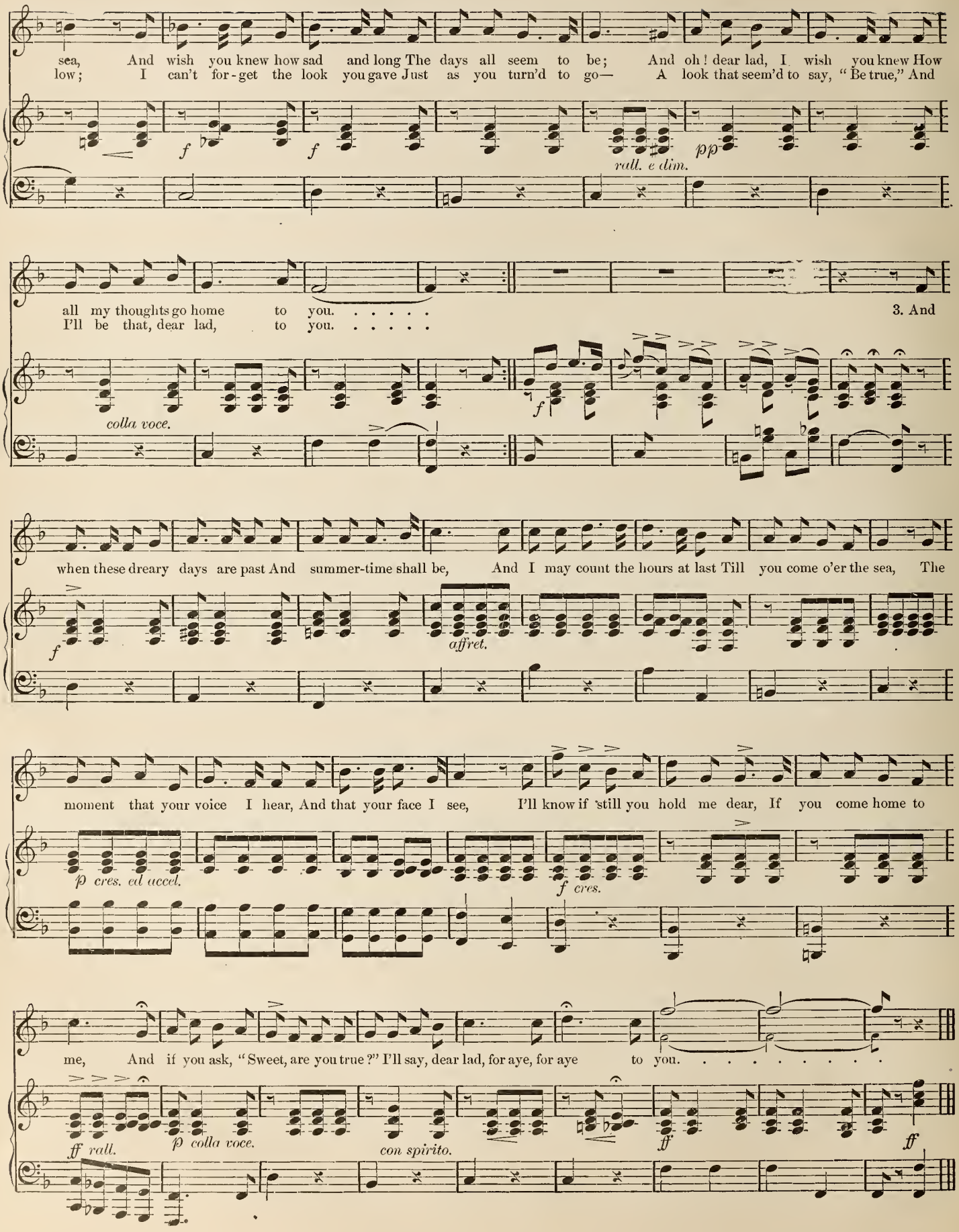


IN SUMMER-TIME.

WORDS BY REA. MUSIC BY THEO. MARZIALS.



IN SUMMER-TIME. Concluded.



O YE TEARS!

FRANZ ABT.

Andantino.

mf

1. O ye tears! O ye
2. O ye tears! O ye
3. O ye tears! O ye
4. There is light up - on my

mf *dim.* *p*

Con espress.

tears! that have long re-fused to flow, Ye are wel - - come to my heart, thawing,
tears! 'till I felt ye on my cheek, I was self - - ish in my sor - row, I was
tears! I am thank - ful that ye run; Tho' ye come from cold and dark, ye shall
path, there is sun - shine in my heart, And the leaf and fruit of life shall not

p

thaw - - - ing like the snow: The ice-bound clod has yield - ed, and the ear - - ly snow-drops
stub - - - born, I was weak: Ye have giv'n me strength to con - quer, and I stand e - rect and
glit - - - ter as the sun: The rain - bow can - not cheer us if the show'rs re - fuse to
ut - - - ter - ly de - part: Ye re - store to me the fresh - ness and the bloom of long a-

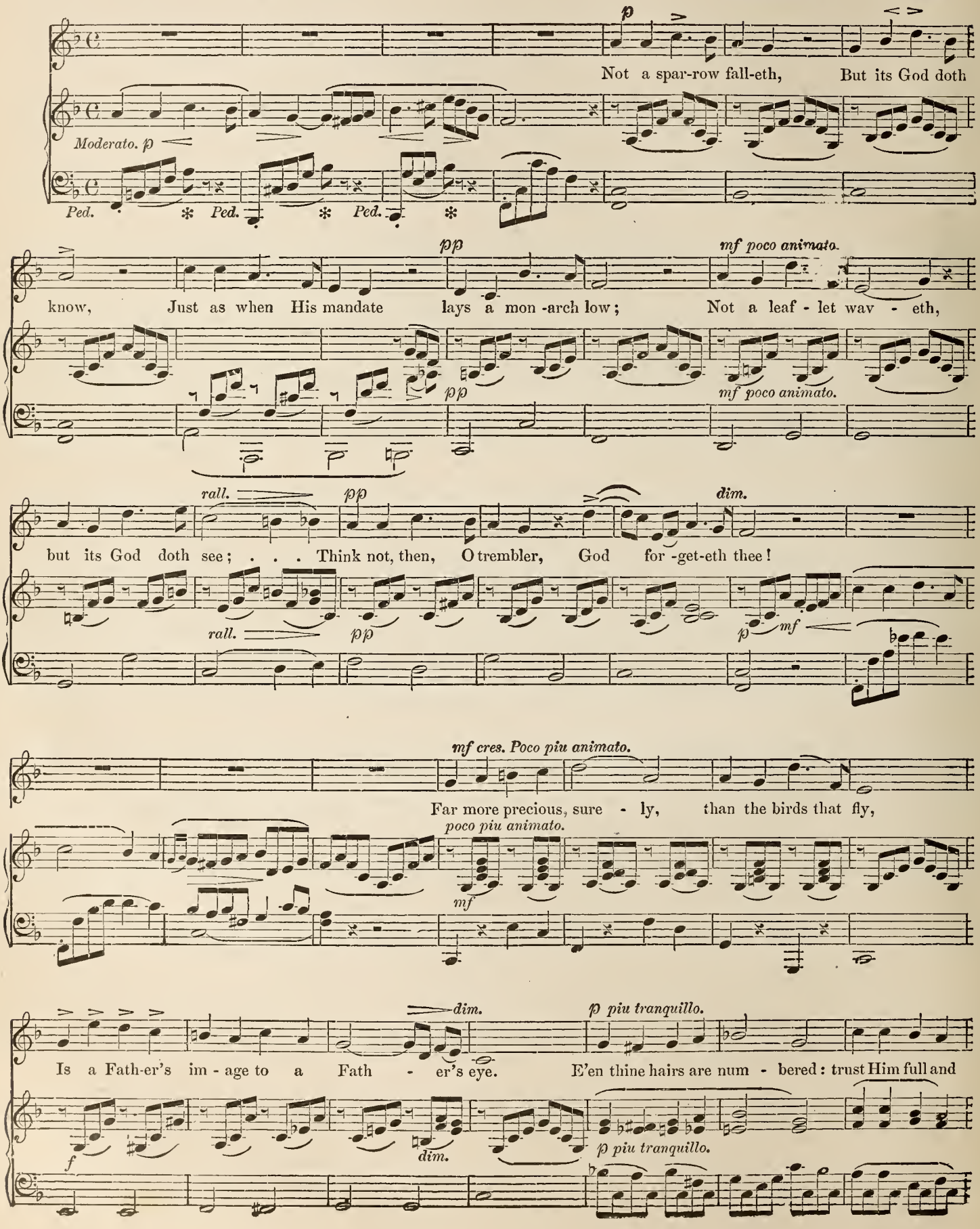
p *p*

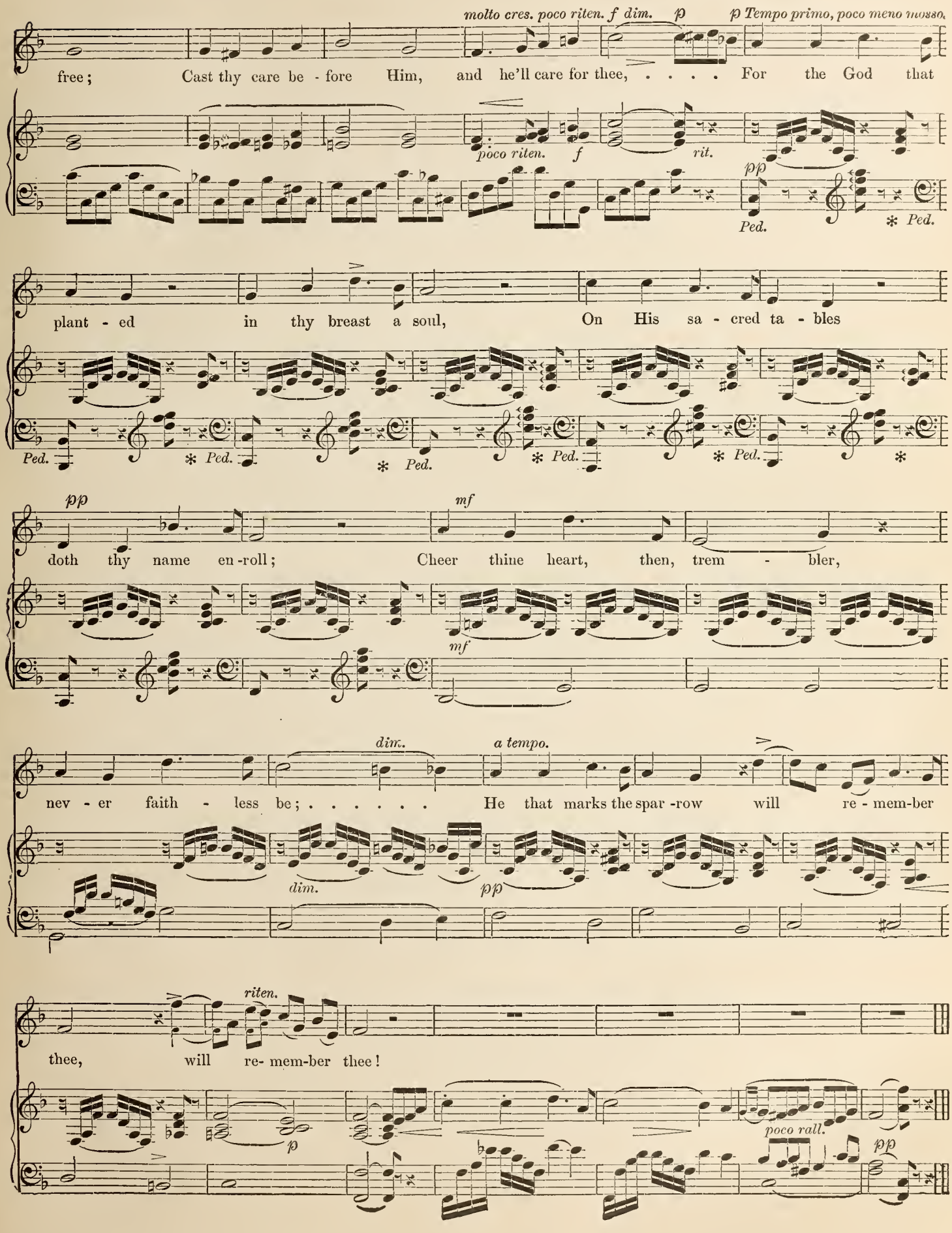
spring, And the heal - ing fountains gush, and the wil - derness shall sing.
free, And know that I am hu - man, by the light of sym - pa - thy.
fall, And the eyes that can - not weep, are the sad - est eyes of all.
go; O ye tears! O hap - py tears! I am thank-ful that ye flow.

O ye tears! O ye tears!
O ye tears! O ye tears!
O ye tears! O ye tears!
O ye tears! hap - py tears!

NOT A SPARROW FALLETH.

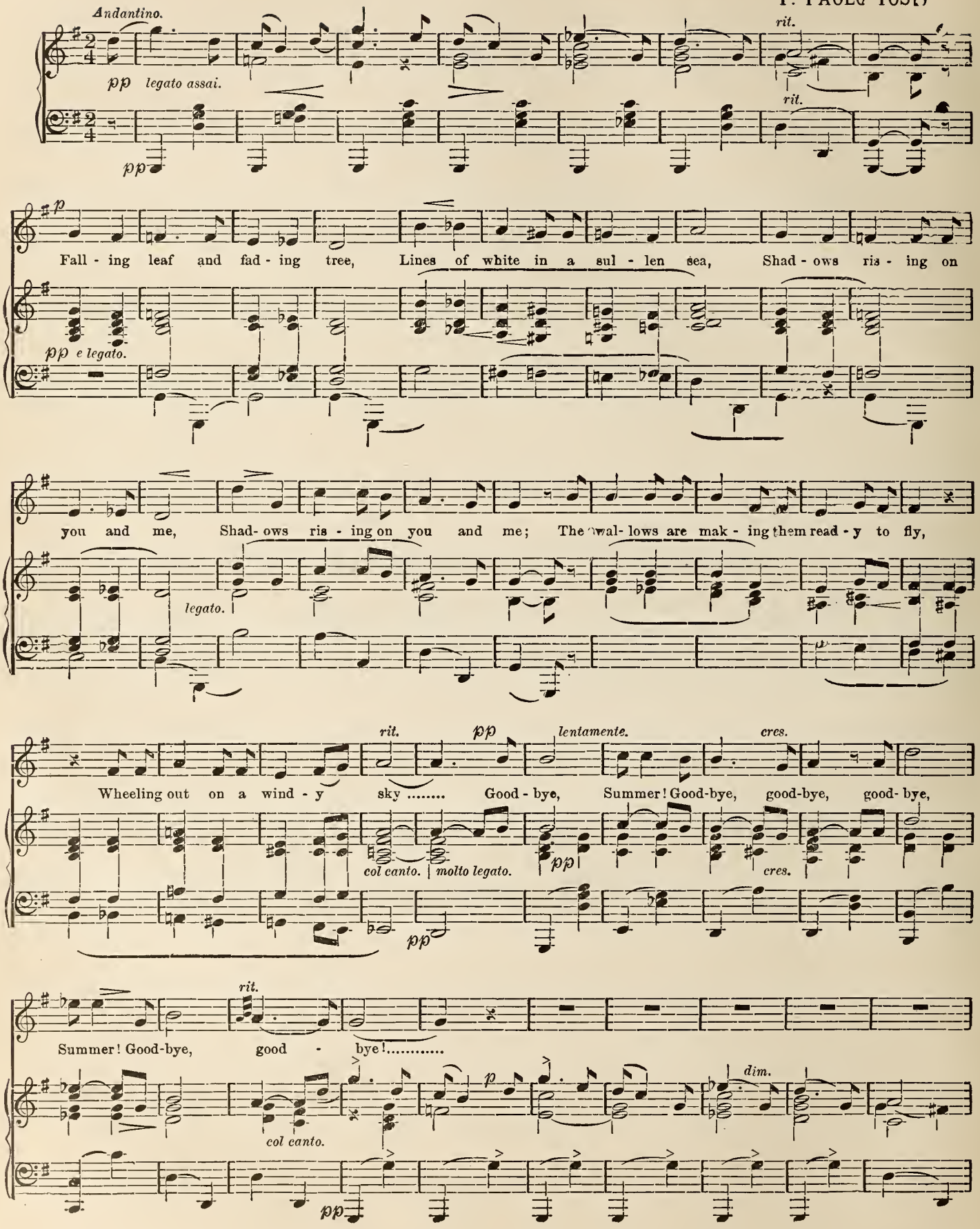
POETRY BY W. S. PASSMORE. MUSIC BY FRANZ ABT.



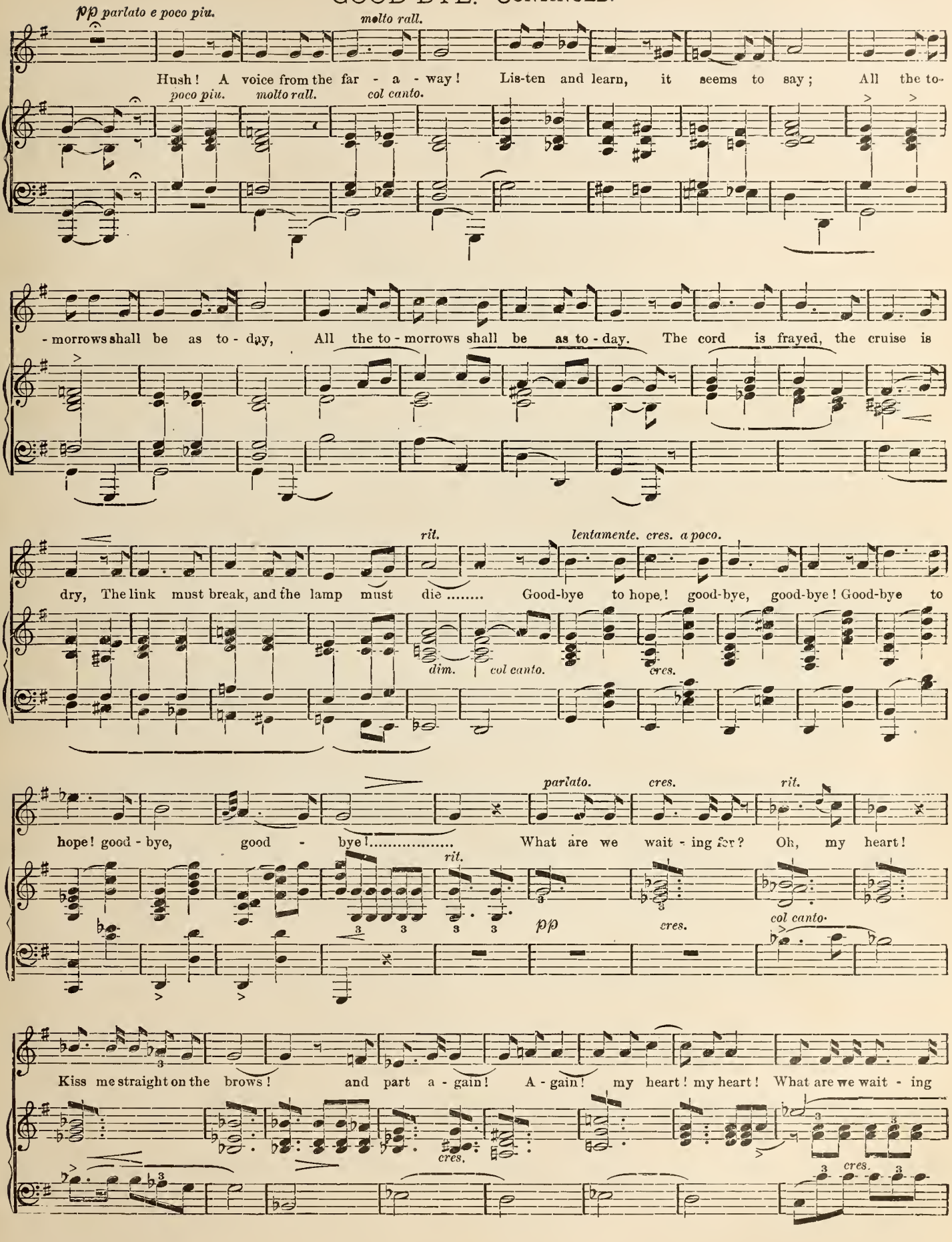

molto cres. poco riten. f dim. p
p Tempo primo, poco meno mosso.
free; Cast thy care be - fore Him, and he'll care for thee, ... For the God that
poco riten. f rit.
pp
Ped. * Ped.
plant - ed in thy breast a soul, On His sa - cred ta - bles
Ped. * Ped. * Ped. * Ped. * Ped. *
pp
doth thy name en - roll; Cheer thine heart, then, trem - bler,
mf
mf
dim.
a tempo.
nev - er faith - less be; . . . . . He that marks the spar - row will re - mem-ber
dim.
pp
riten.
thee, will re- mem-ber thee!
p
poco rall.
pp

GOOD-BYE.

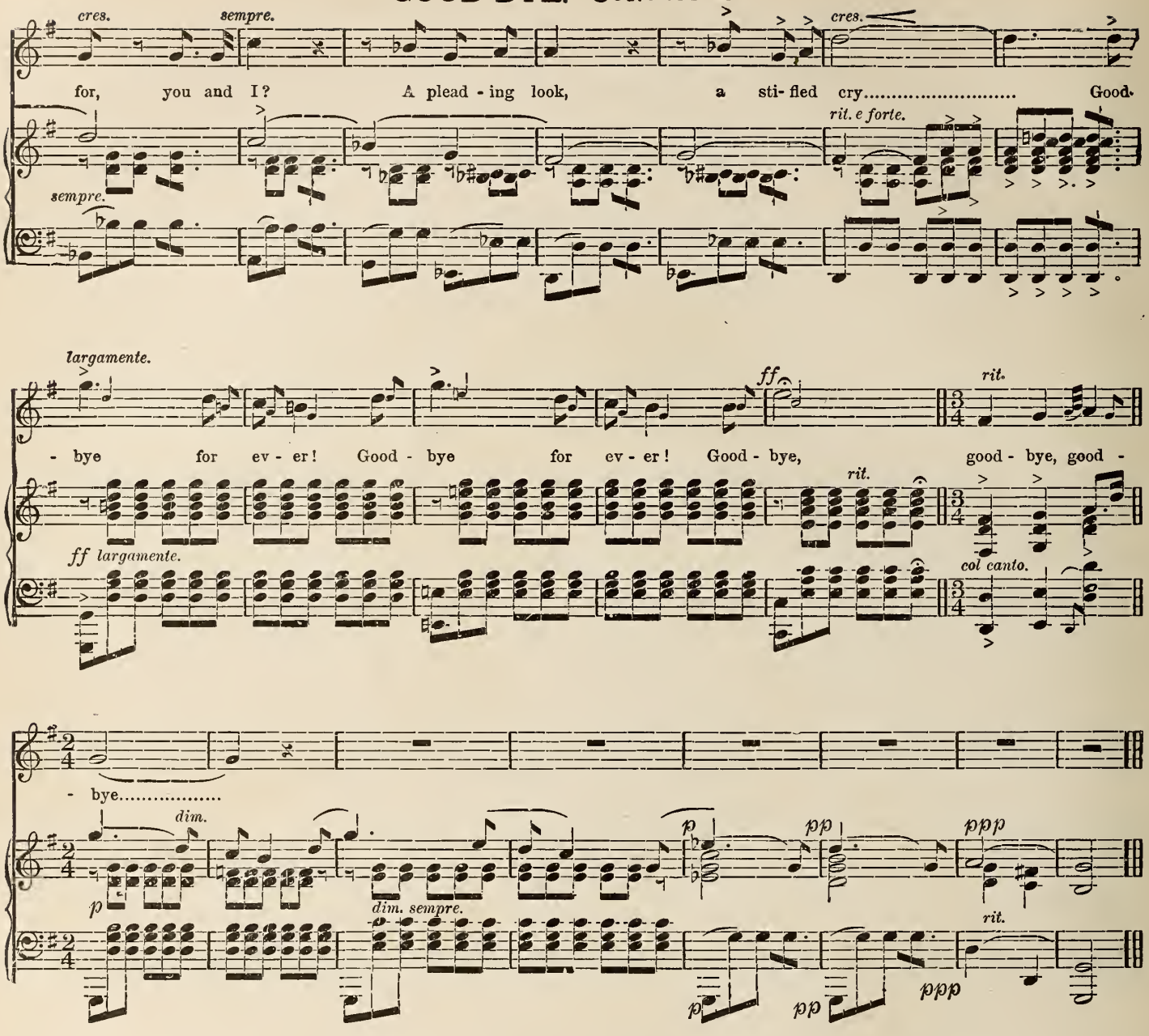
F. PAOLO TOSTI.



GOOD-BYE. CONTINUED.

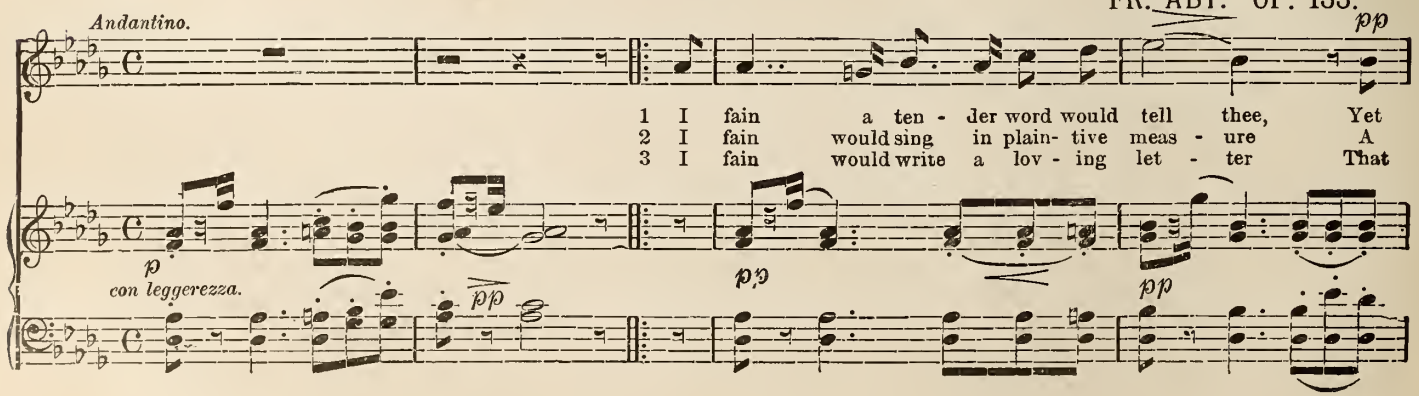


GOOD-BYE. CONCLUDED.

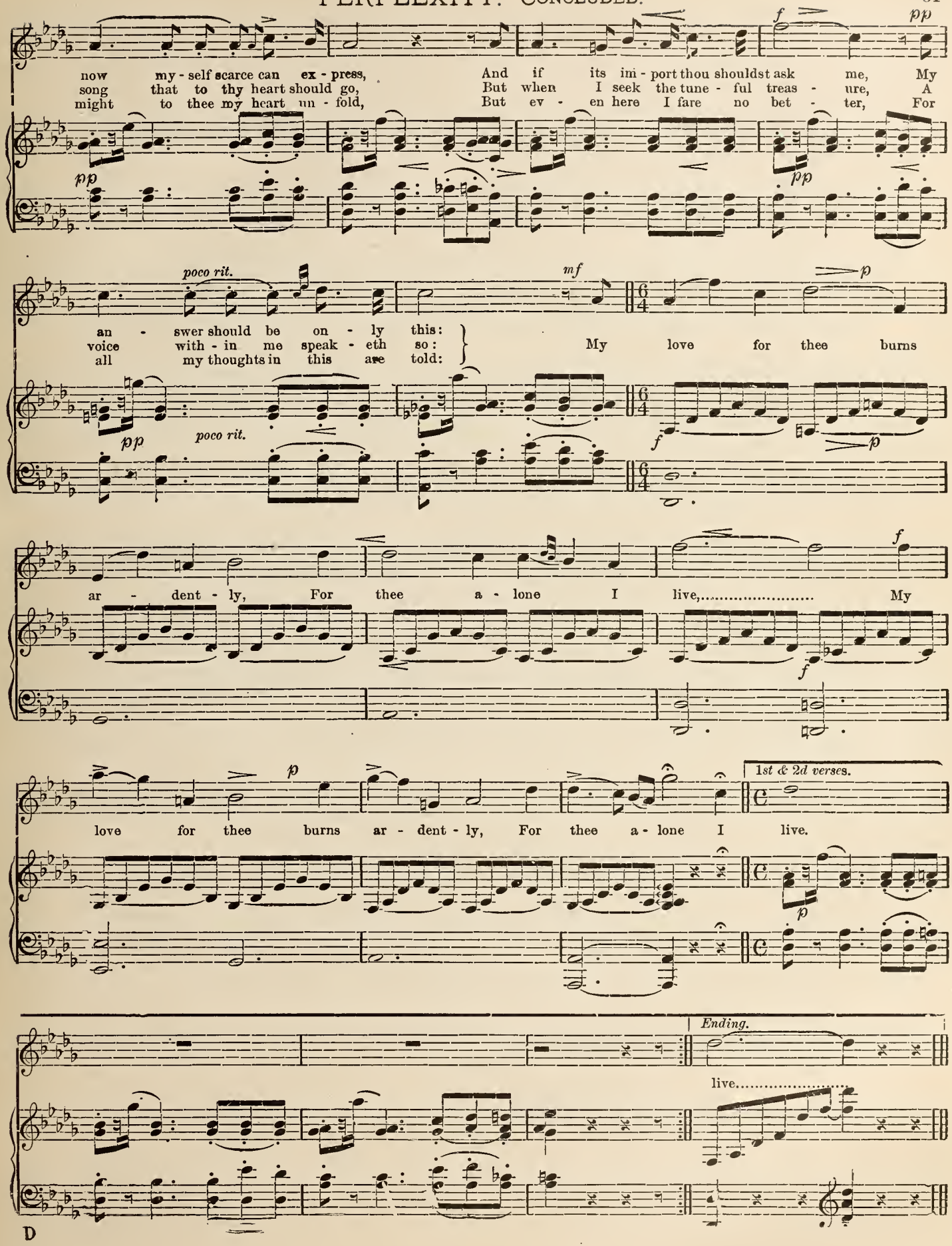


PERPLEXITY.

FR. ABT. OP. 133.



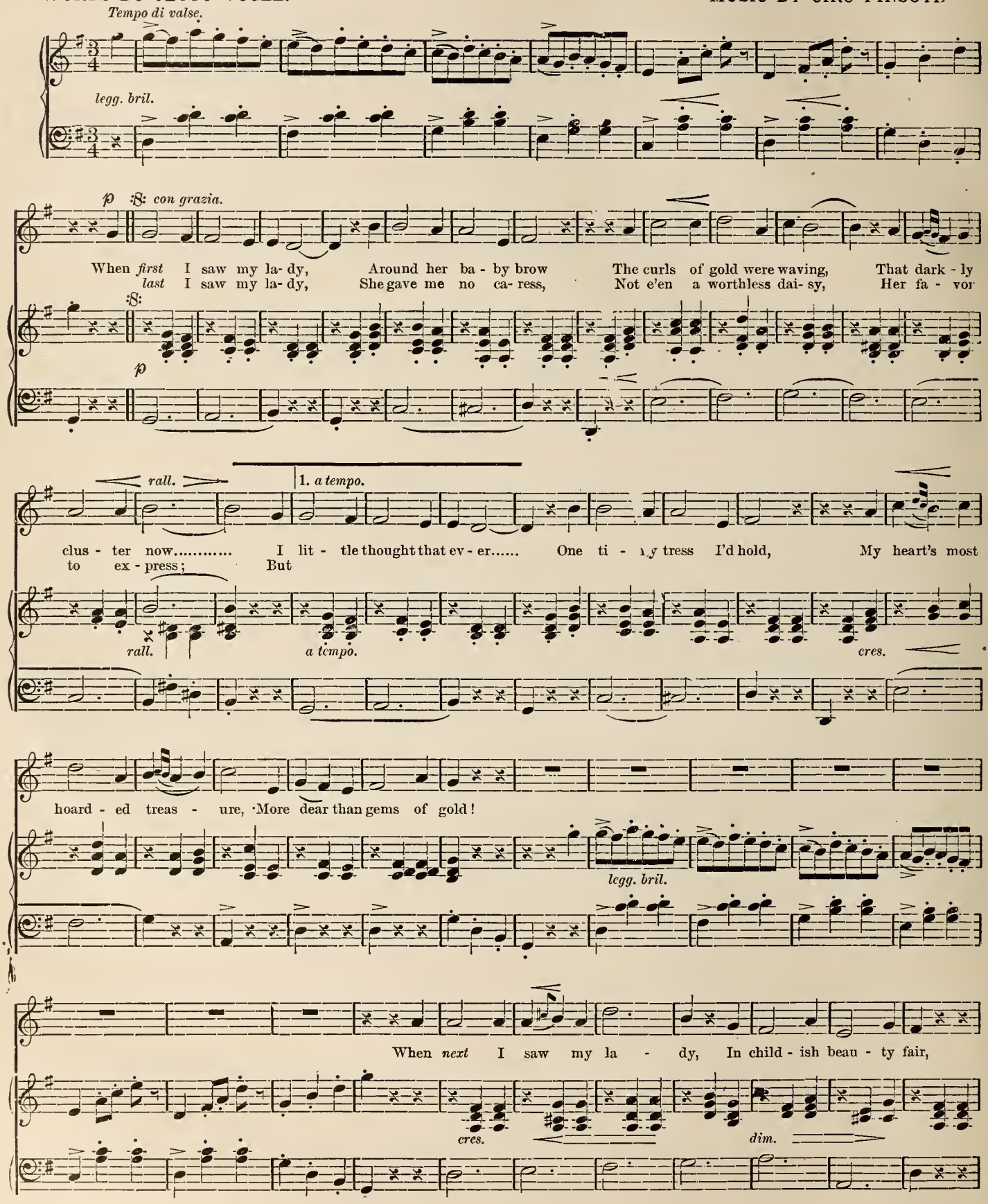
MADAME TREBELLI.

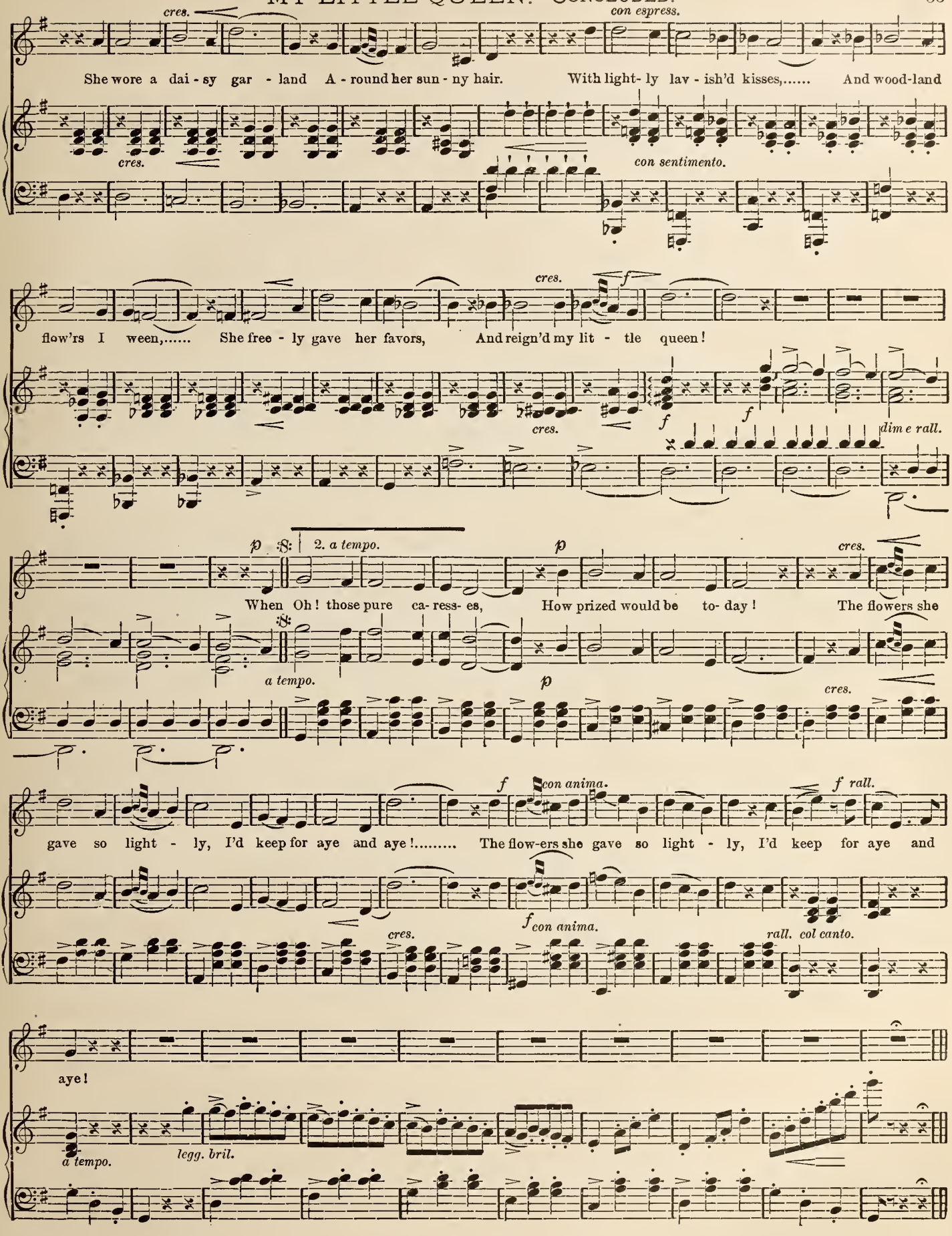

now my - self scarce can ex - press,
song that to thy heart should go,
might to thee my heart un - fold,
And if its im - port thou shouldst ask me, My
But when I seek the tune - ful treas - ure, A
But ev - en here I fare no bet - ter, For
poco rit.
mf
an - swer should be on - ly this:
voice with - in me speak - eth so:
all my thoughts in this are told:
My love for thee burns
poco rit.
ar - dent - ly, For thee a - lone I live,..... My
love for thee burns ar - dent - ly, For thee a - lone I live.
1st & 2d verses.
Ending.
live.....

D

MY LITTLE QUEEN.

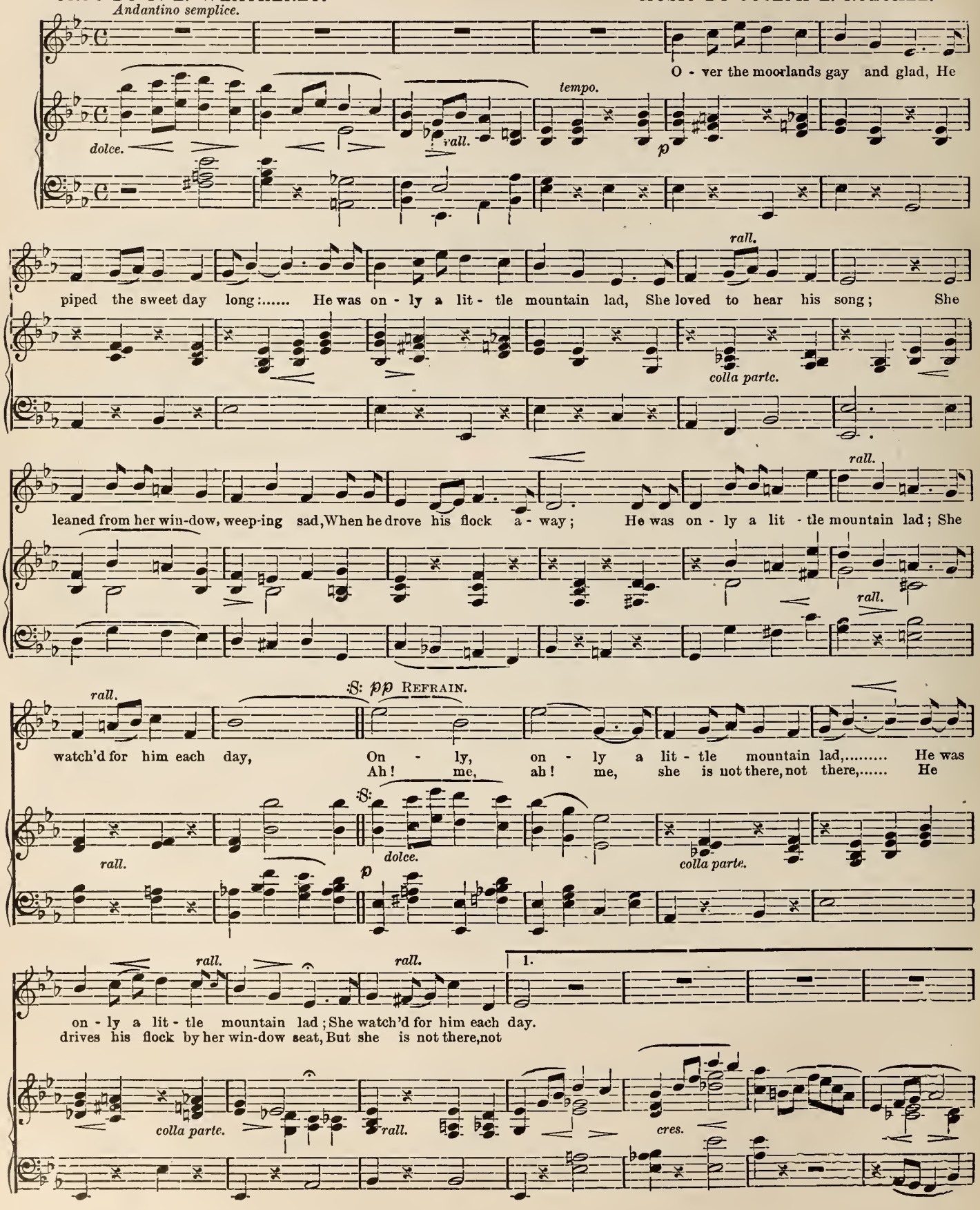
WORDS BY JETTY VOGEL. MUSIC BY CIRO PINSUTI.

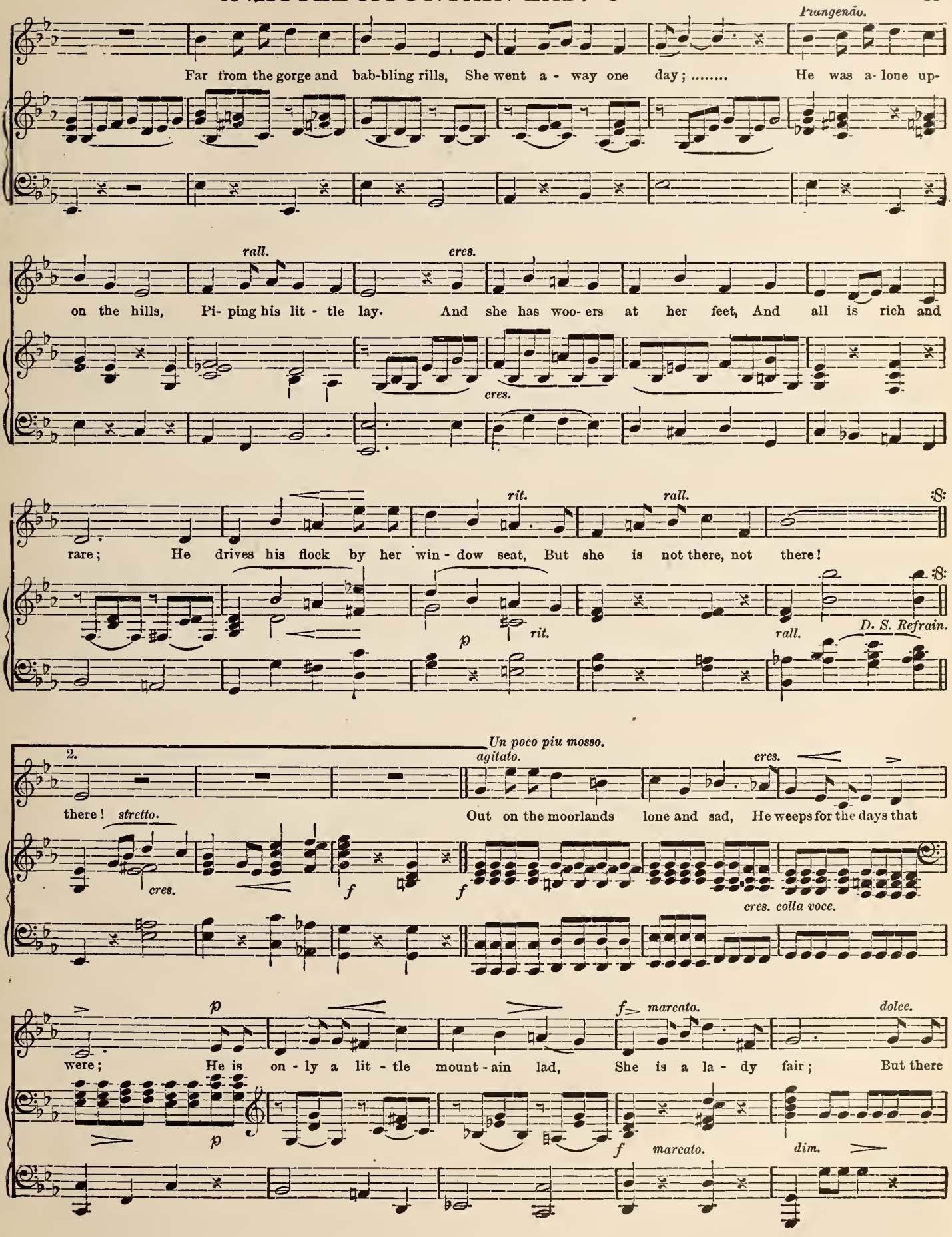


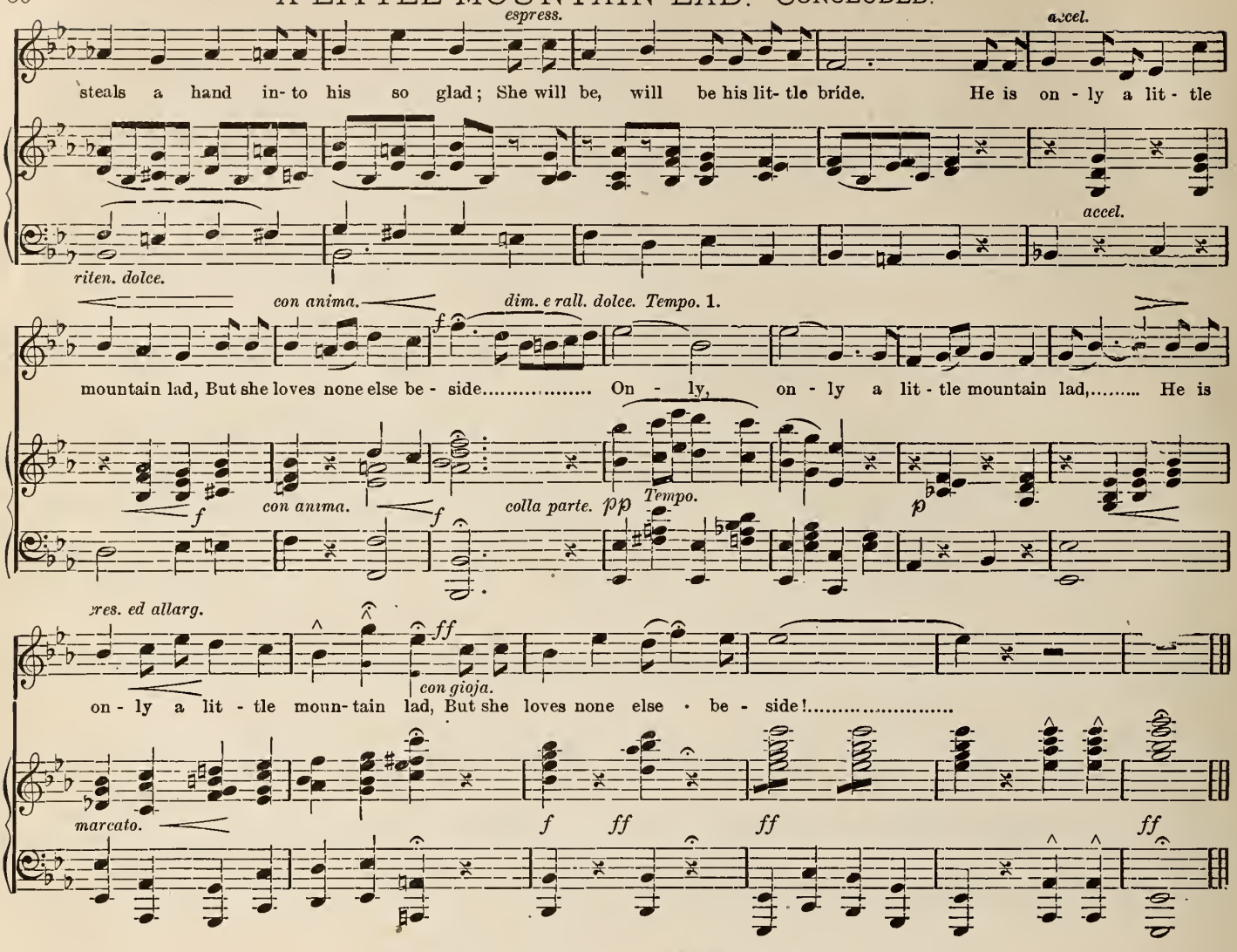

cres.
con espress.
She wore a dai - sy gar - land A - round her sun - ny hair. With light- ly lav - ish'd kisses,..... And wood-land
cres.
con sentimento.
cres.
f
flow'rs I ween,..... She free - ly gave her favors, And reign'd my lit - tle queen!
cres.
f
f
dim e rall.
p
2. a tempo.
p
cres.
When Oh! those pure ca- ress- es, How prized would be to- day! The flowers she
a tempo.
p
cres.
f
con anima.
f rall.
gave so light - ly, I'd keep for aye and aye!..... The flow-ers she gave so light - ly, I'd keep for aye and
f con anima.
cres.
rall. col canto.
aye!
a tempo.
legg. bril.

A LITTLE MOUNTAIN LAD.

WORDS BY F. E. WEATHERLY. MUSIC BY JOSEPH L. ROECKEL.

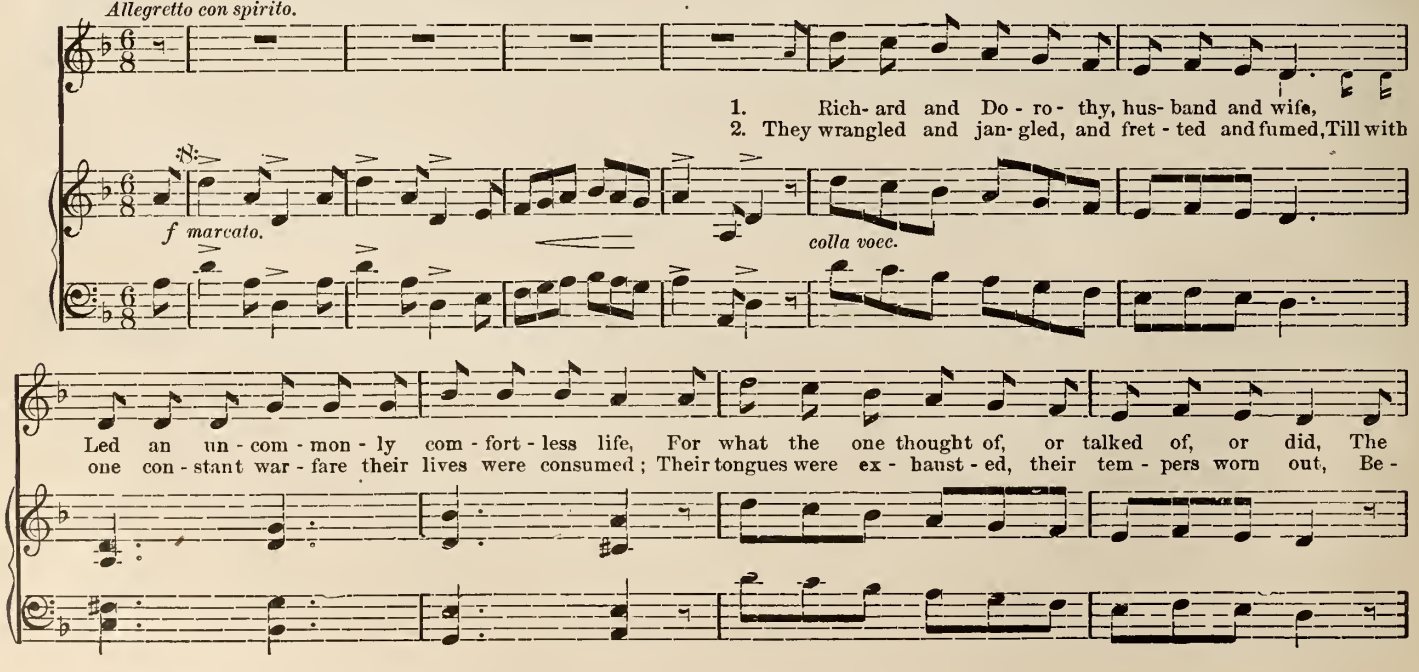


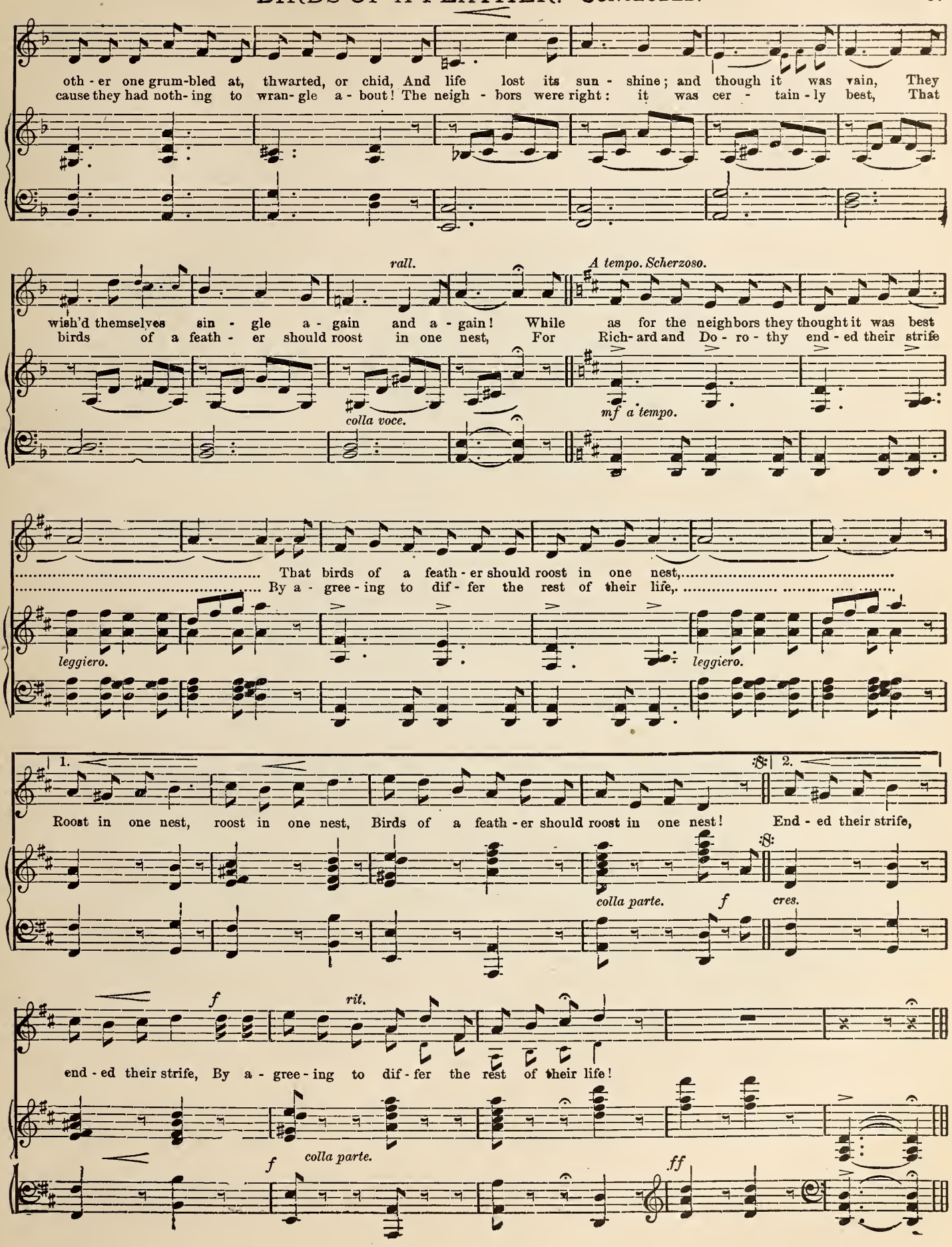

Far from the gorge and bab-bling rills, She went a - way one day; ..... He was a- lone up-
on the hills, Pi- ping his lit - tle lay. And she has woo- ers at her feet, And all is rich and
rare; He drives his flock by her win - dow seat, But she is not there, not there!
there! Out on the moorlands lone and sad, He weeps for the days that
were; He is on - ly a lit - tle mount - ain lad, She is a la - dy fair; But there



BIRDS OF A FEATHER.

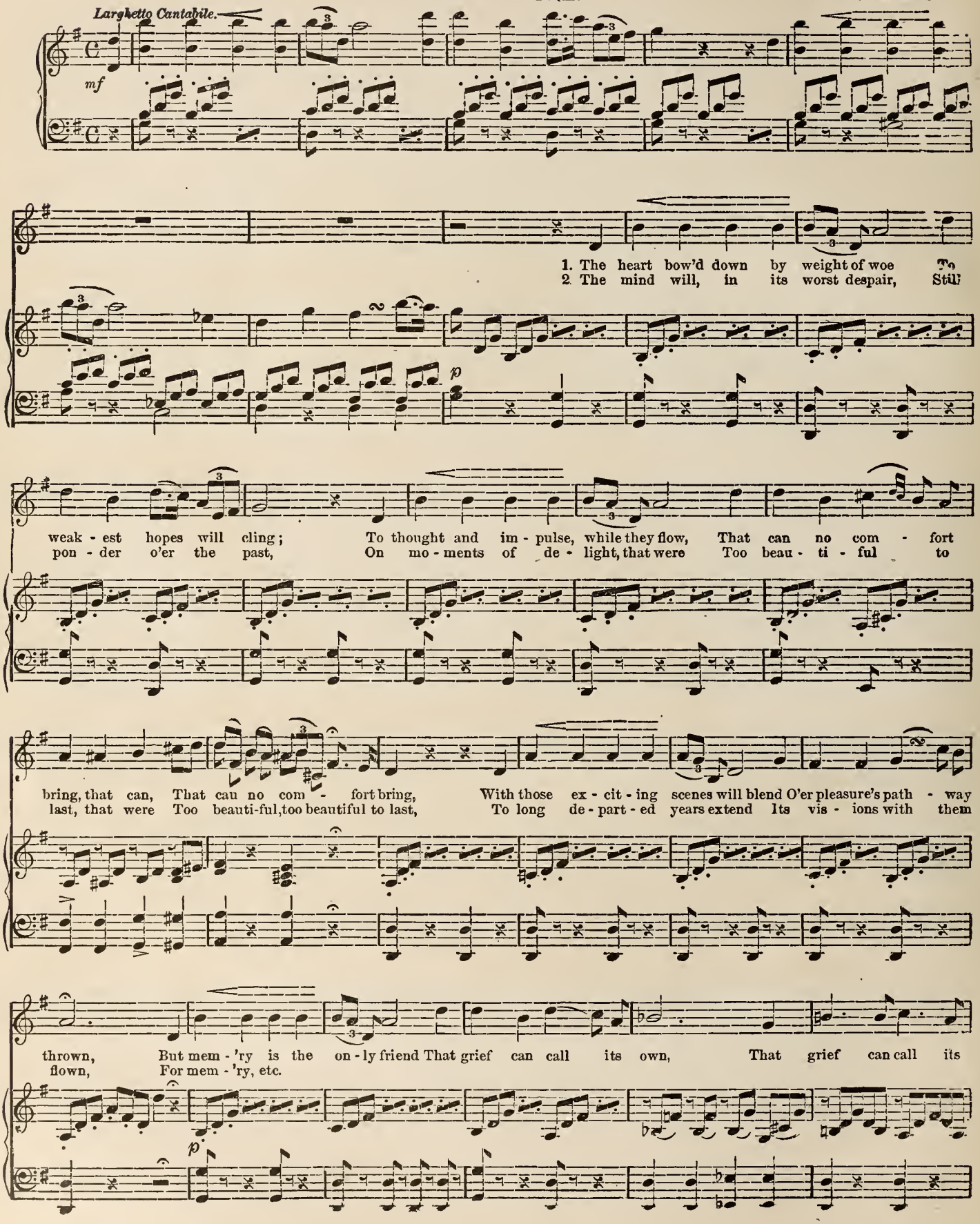
WORDS BY FRED. E. WEATHERLY. MUSIC BY JOSEPH L. ROECKEL.



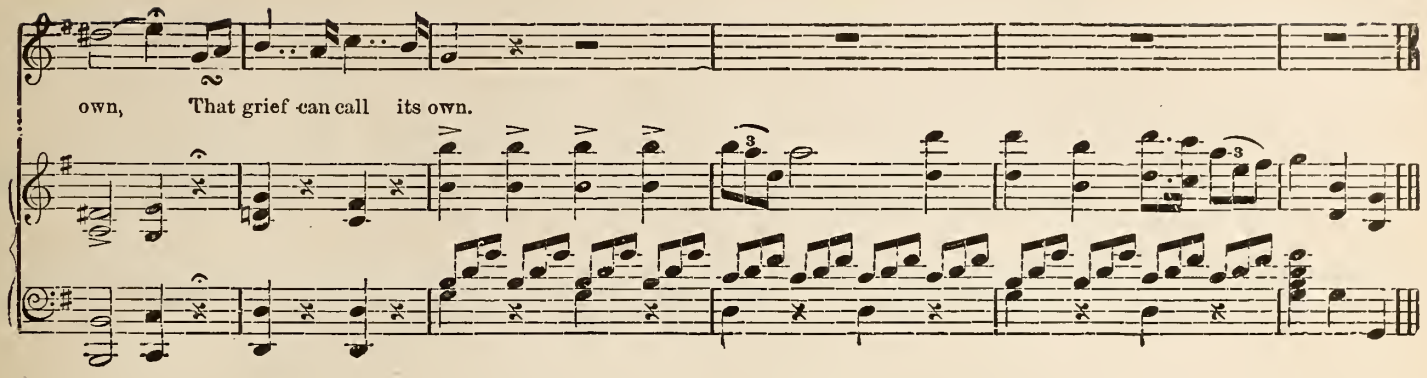

oth - er one grum-bled at, thwarted, or chid, And life lost its sun - shine; and though it was vain, They
cause they had noth- ing to wran- gle a - bout! The neigh - bors were right: it was cer - tain - ly best, That
rall.
A tempo. Scherzoso.
wish'd themselves sin - gle a - gain and a - gain! While as for the neighbors they thought it was best
birds of a feath - er should roost in one nest, For Rich- ard and Do - ro - thy end - ed their strife
colla voce.
mf a tempo.
That birds of a feath - er should roost in one nest,
By a - gree - ing to dif - fer the rest of their life,
leggiero.
leggiero.
1.
2.
Roost in one nest, roost in one nest, Birds of a feath - er should roost in one nest! End - ed their strife,
colla parte.
f
cres.
f
rit.
end - ed their strife, By a - gree - ing to dif - fer the rest of their life!
f
colla parte.
ff

THE HEART BOW'D DOWN.

BOHEMIAN GIRL. M. W. BALFE

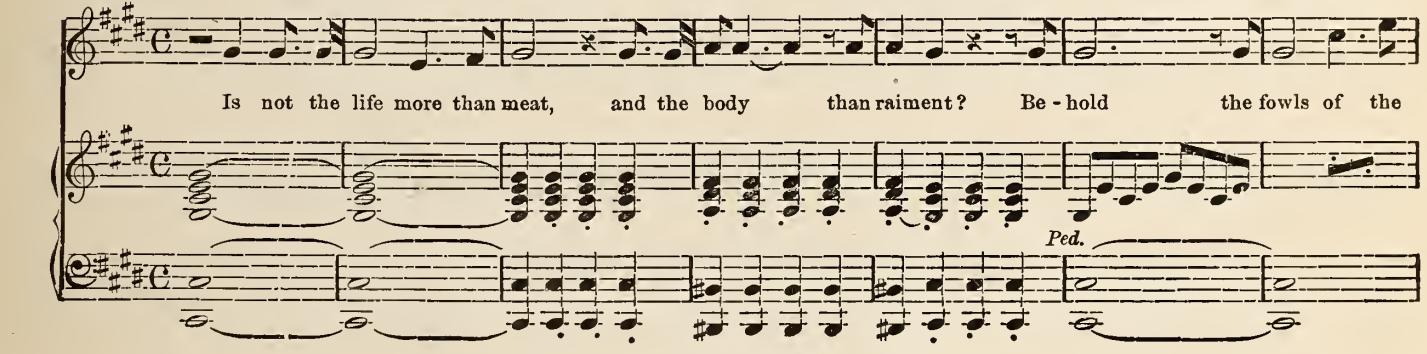


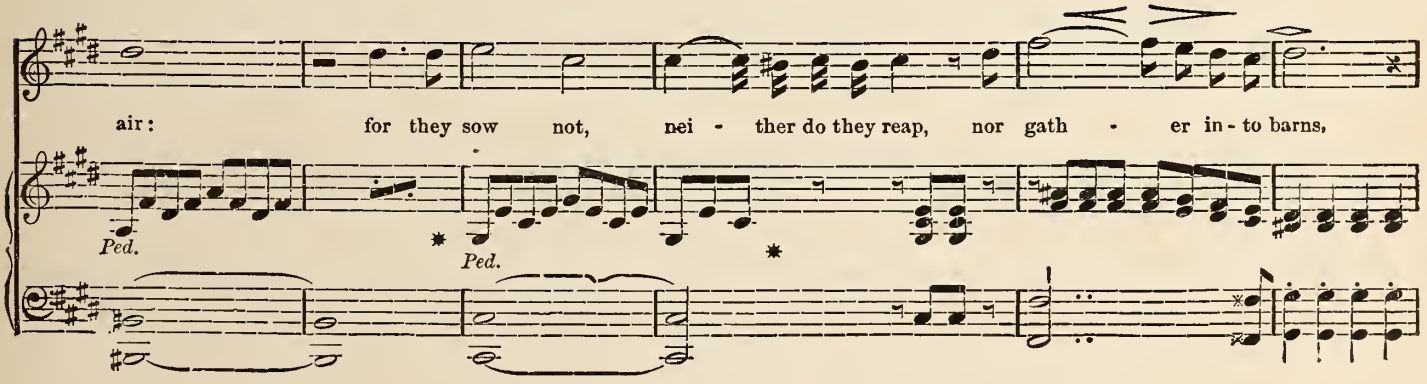
HOPE GLENN.

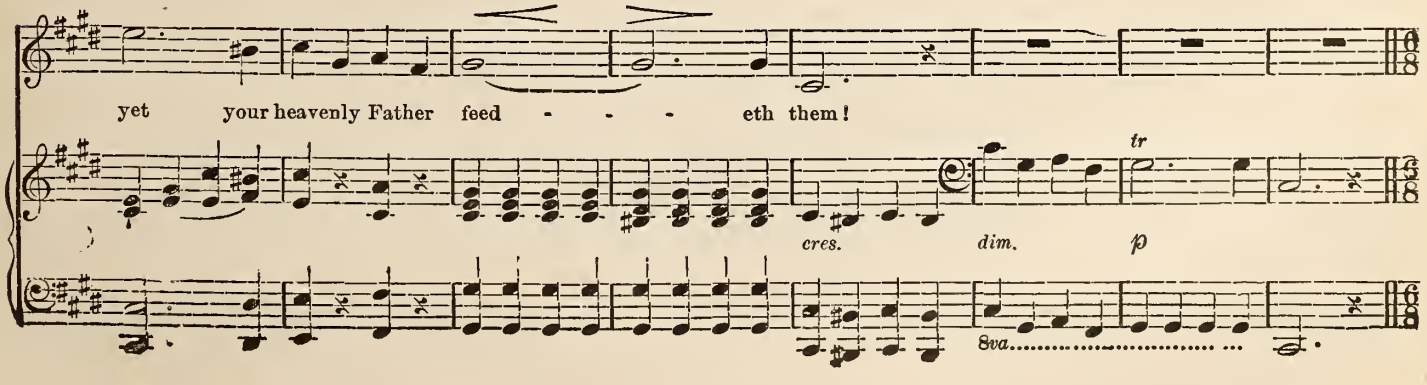


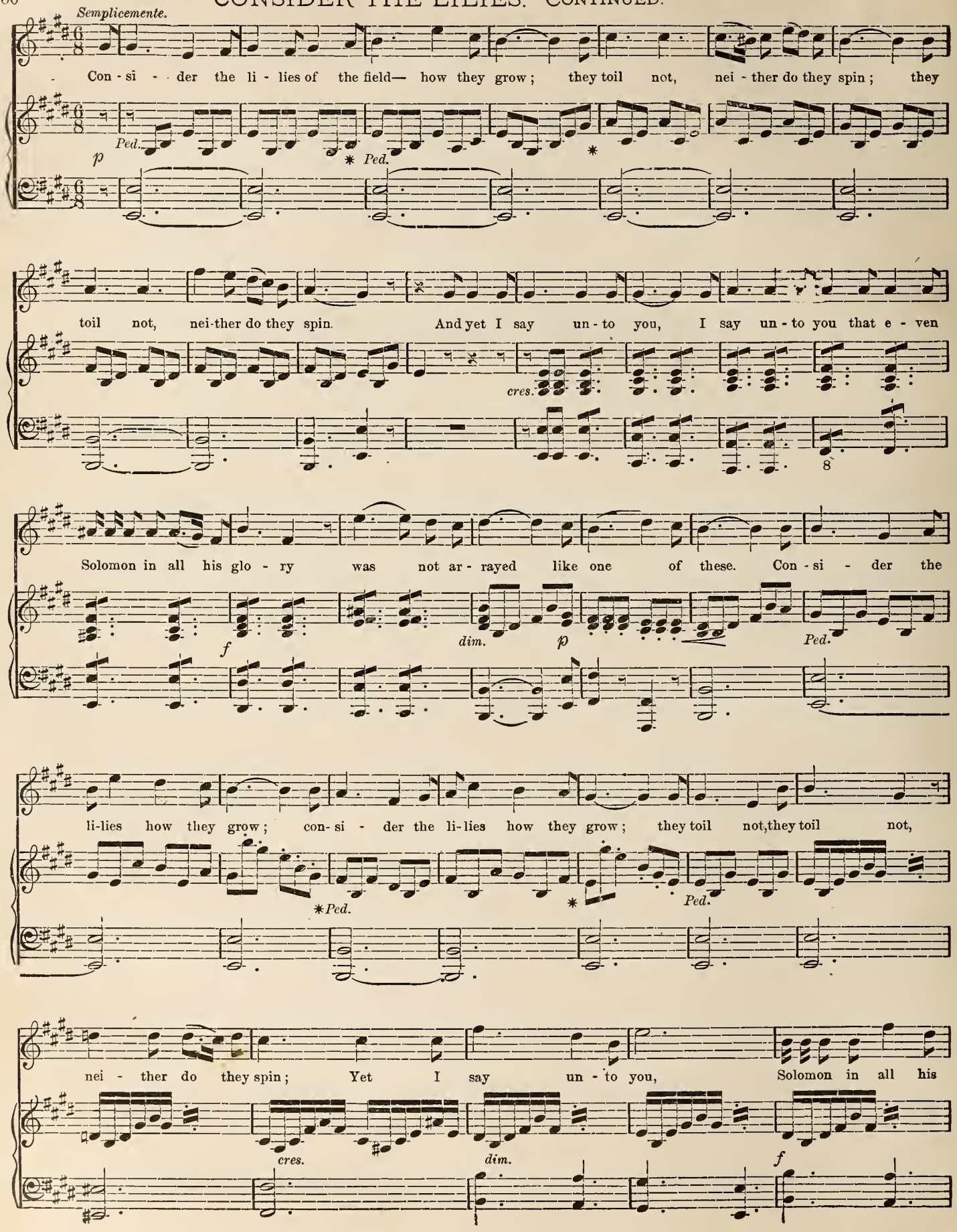
CONSIDER THE LILIES OF THE FIELD.

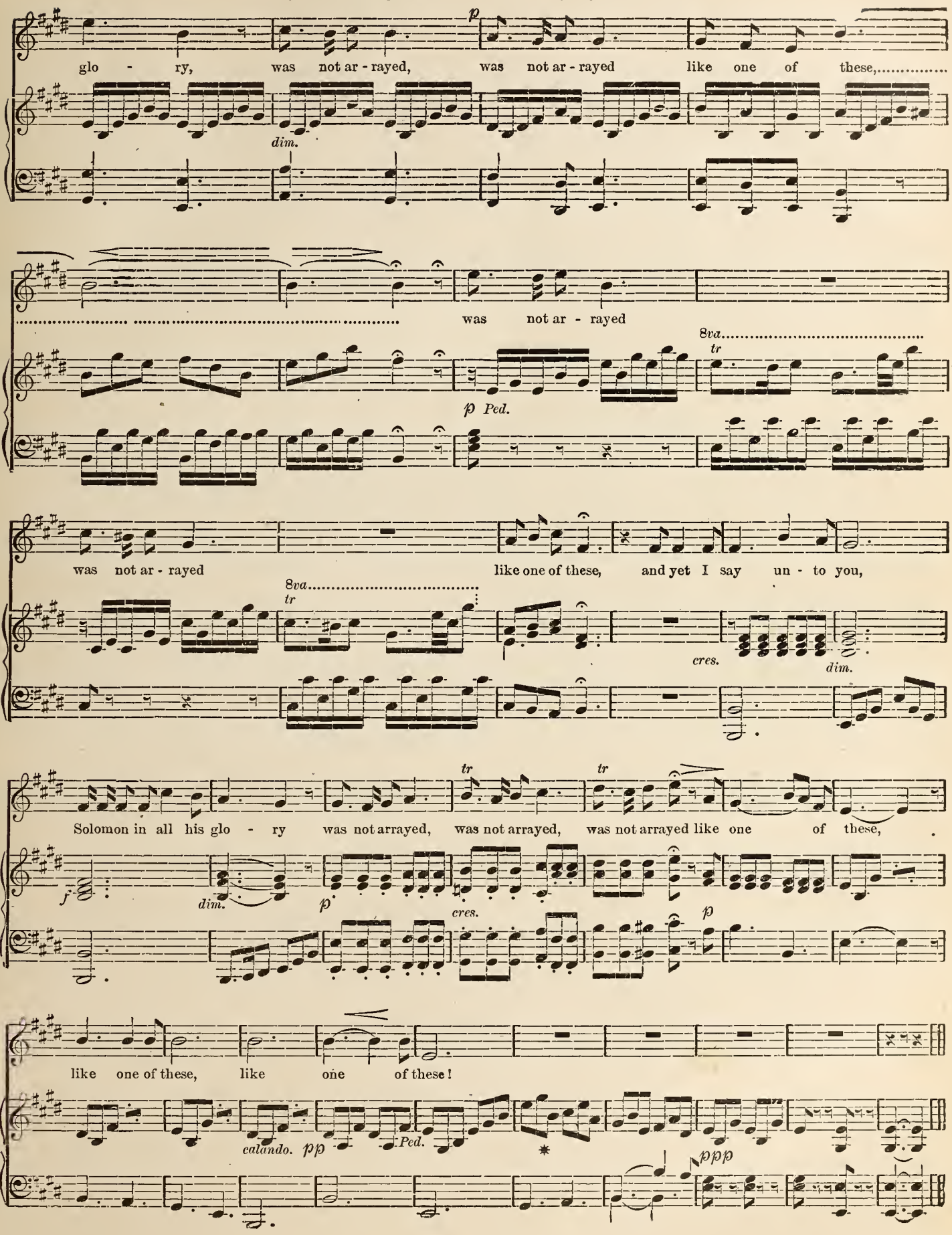
ST. MATT. vi: 25, 26, 28 & 29. R. TOPLIFF.





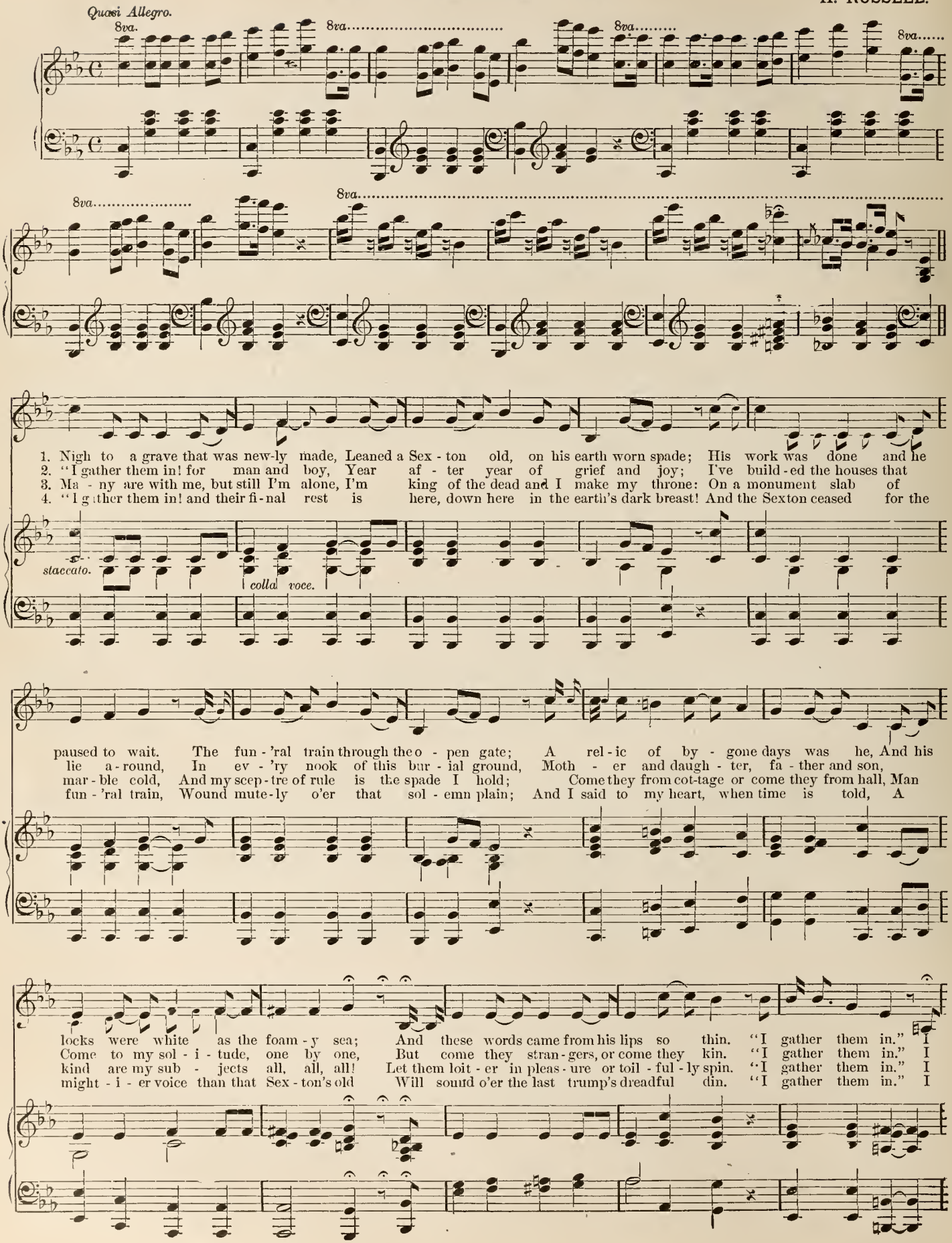



Semplicemente.
Con - si - der the li - lies of the field— how they grow; they toil not, nei - ther do they spin; they
Ped.
p
* Ped.
*
toil not, nei-ther do they spin. And yet I say un - to you, I say un - to you that e - ven
cres.
8
Solomon in all his glo - ry was not ar - rayed like one of these. Con - si - der the
f
dim.
p
Ped.
li-lies how they grow; con- si - der the li-lies how they grow; they toil not, they toil not,
* Ped.
*
Ped.
nei - ther do they spin; Yet I say un - to you, Solomon in all his
cres.
dim.
f


glo - ry, was not ar - rayed, was not ar - rayed like one of these,
dim.
p
was not ar - rayed
8va
tr
p Ped.
was not ar - rayed like one of these, and yet I say un - to you,
8va
tr
cres.
dim.
Solomon in all his glo - ry was not arrayed, was not arrayed, was not arrayed like one of these,
tr
tr
f
dim.
p
cres.
p
like one of these, like one of these!
calando. pp Ped.
ppp

THE OLD SEXTON.

A. RUSSELL.



gath - er them in, gath - er, gath - er, gath - er, I

8va

gath - er them in. . . . .

8va

TOO LATE! TOO LATE!

MISS M. LINDSAY.

Andante Larghetto.

1. Late, late, so late! and dark the night, and chill!
2. No light had we; for that we do repent, And

sf *sf*

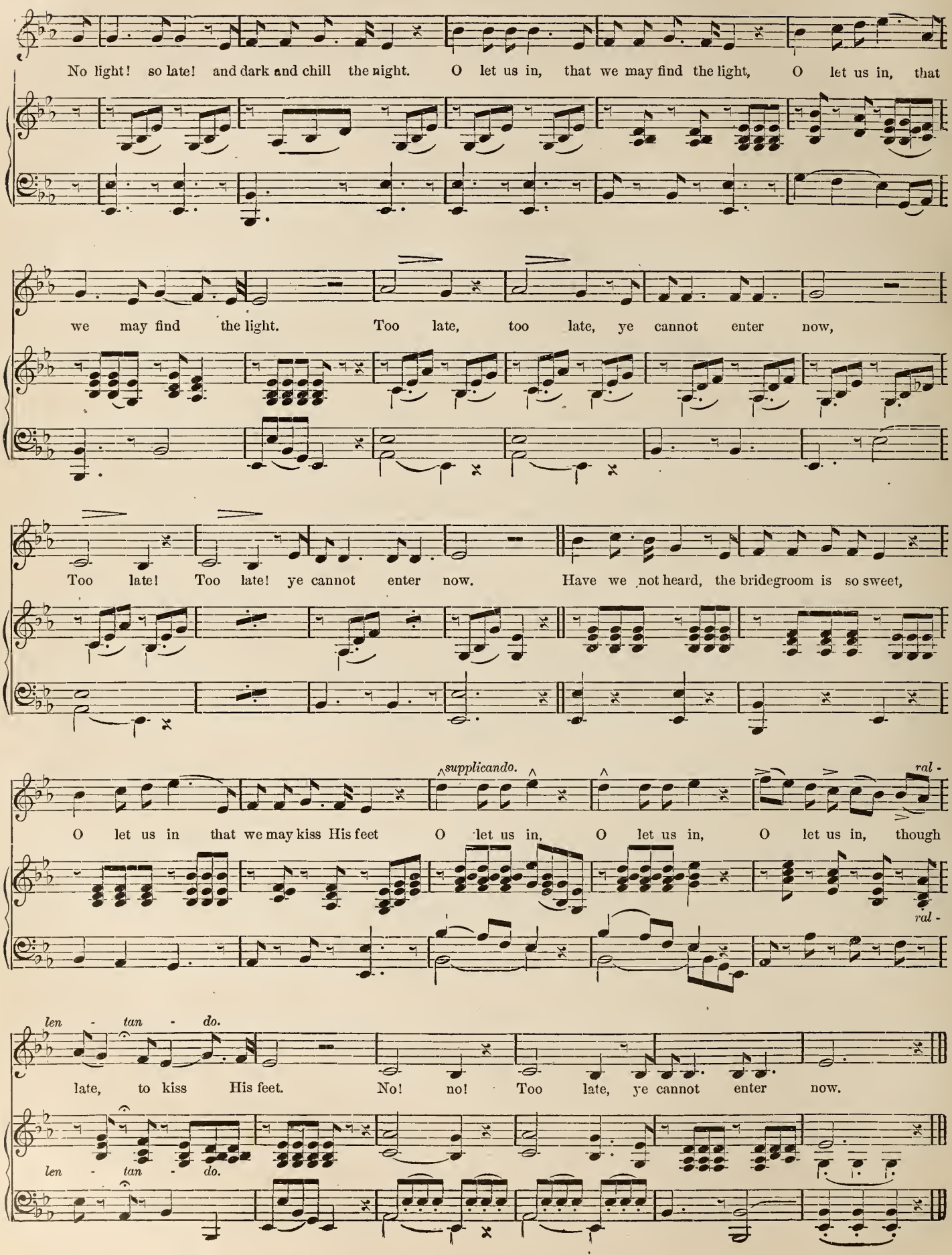
Late, late, so late! But we can en - ter still! Too late! too late, ye cannot enter
learn - ing this, the bridegroom will re - lent. Too late! too late, ye cannot enter

sf *sf*

1 2

now, Too late! too late, ye cannot enter now, now.
now, Too late! too late, ye cannot enter now, now.

TOO LATE! TOO LATE! CONCLUDED.



WHEN THE SWALLOWS HOMEWARD FLY.

FRANZ ABT.

Andantino.

1. When the swallows homeward fly, When the
2. When the white swan southward roves, To seek
3. Hush my heart! why thus complain, Thou must

p

ro - - ses scatter'd lie, When from neith - er hill nor dale, Chants the silv - 'ry night - in-
at noon the or - ange groves, When the red tints of the West, Prove the sun is gone to
too thy woes con- tain; Though on earth no more we rove, Loud - ly breathing vows of

pp stringendo. *ritard.* *ten.*

gale, In these words my bleeding heart, Would to thee its grief im - part,
rest, In these words my bleeding heart, Would to thee its grief im - part,
love, Thou my heart must find re - lief, Yield - ing to these word's be - lief,

pp stringendo colla parte.

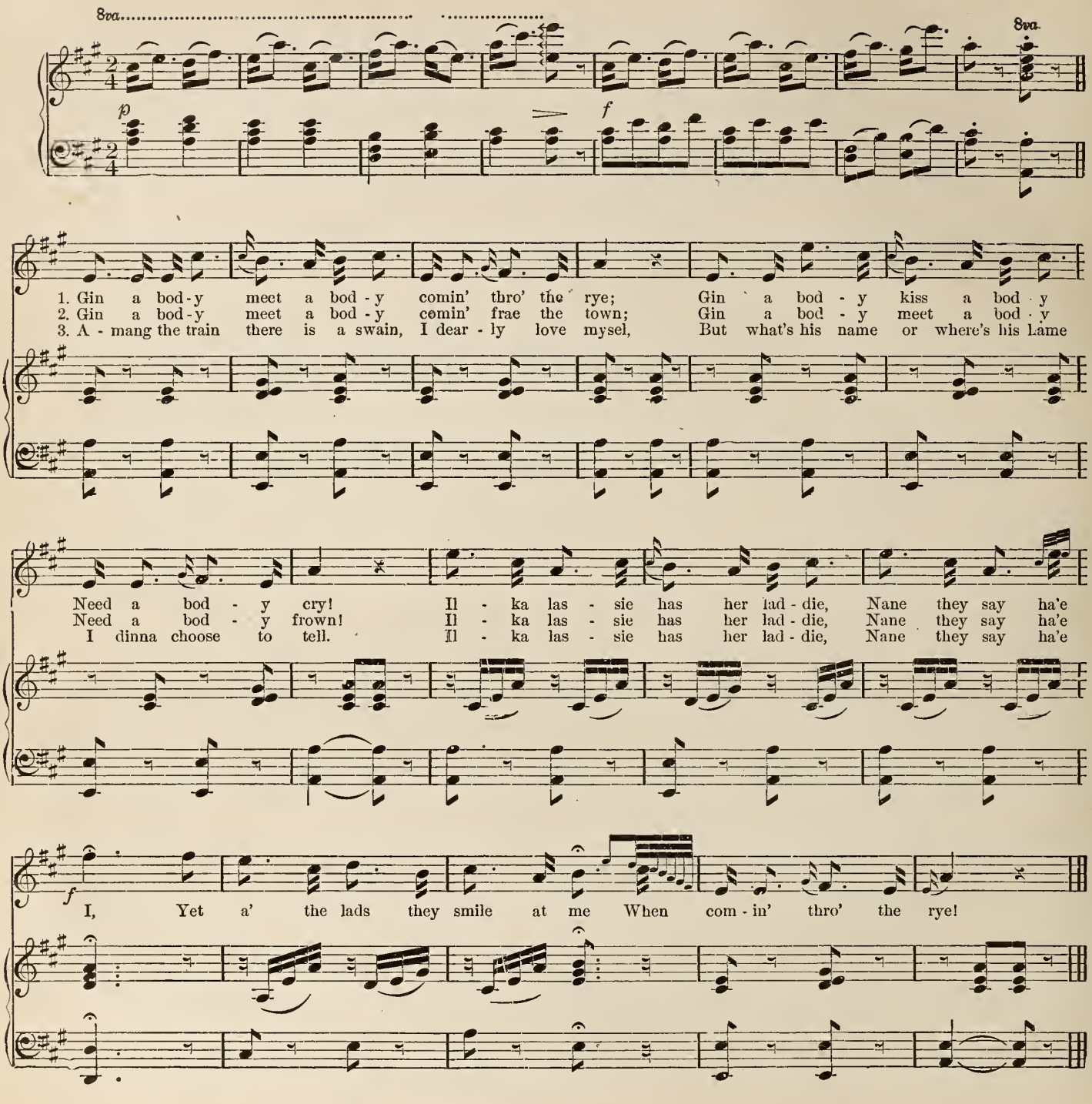
a tempo.

When I thus thy im - - - age lose, Can I, ah! can I,
When I thus thy im - - - age lose, Can I, ah! can I,
I shall see thy form a - gain, Though to - day we

e'er know re - pose, Can I, ah! can I, e'er know re - pose.
e'er know re - pose, Can I, ah! can I, e'er know re - pose.
part in pain, Though to - day we part in pain

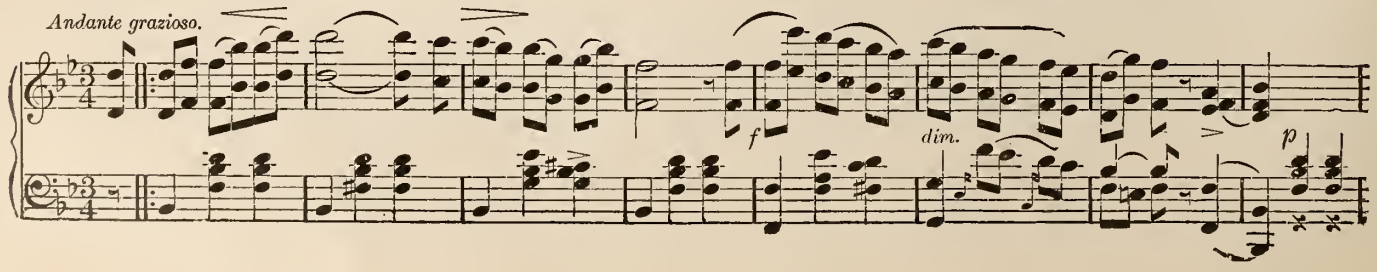
sf

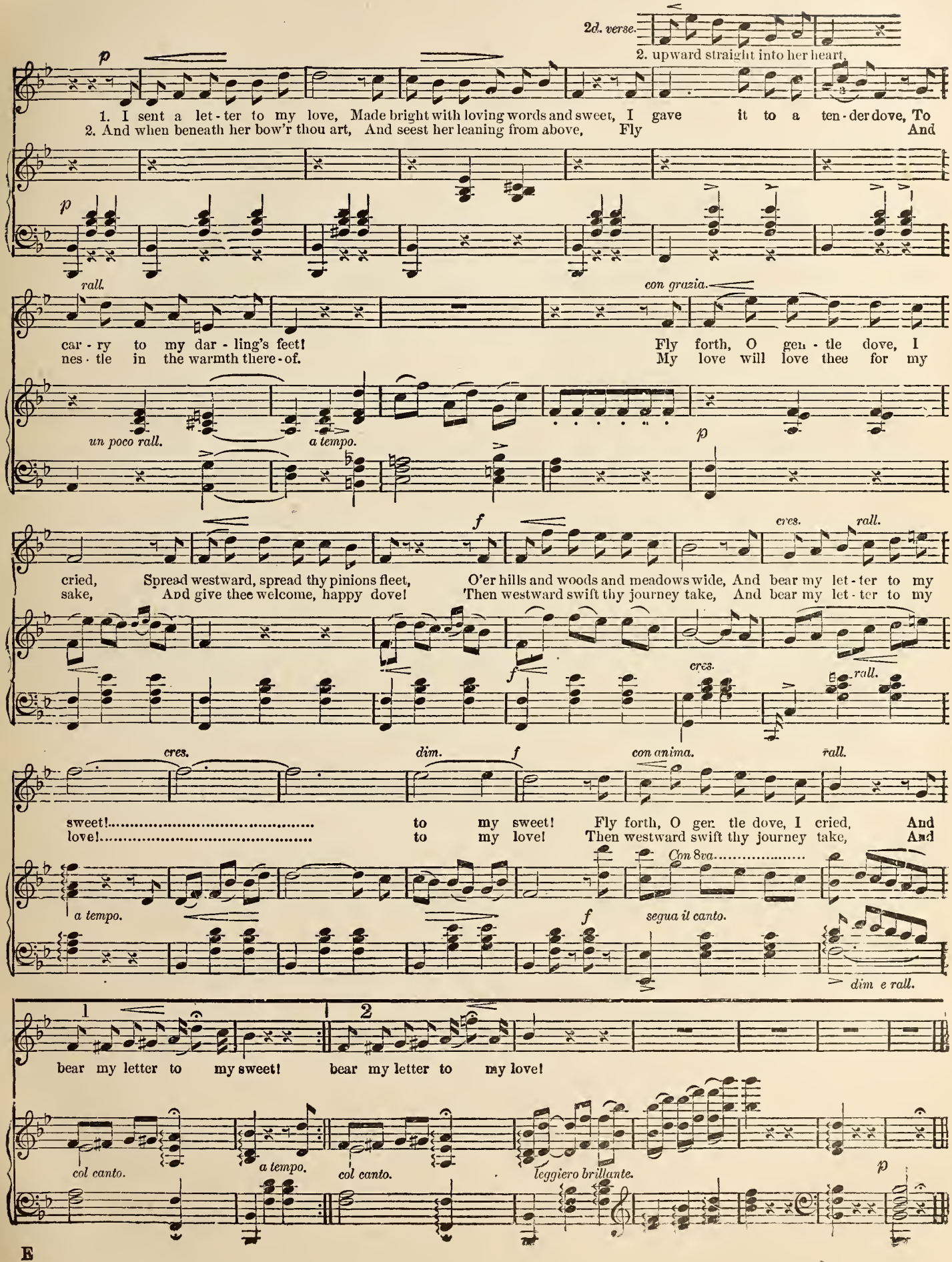
COMIN' THRO' THE RYE.



FLY FORTH, O GENTLE DOVE.

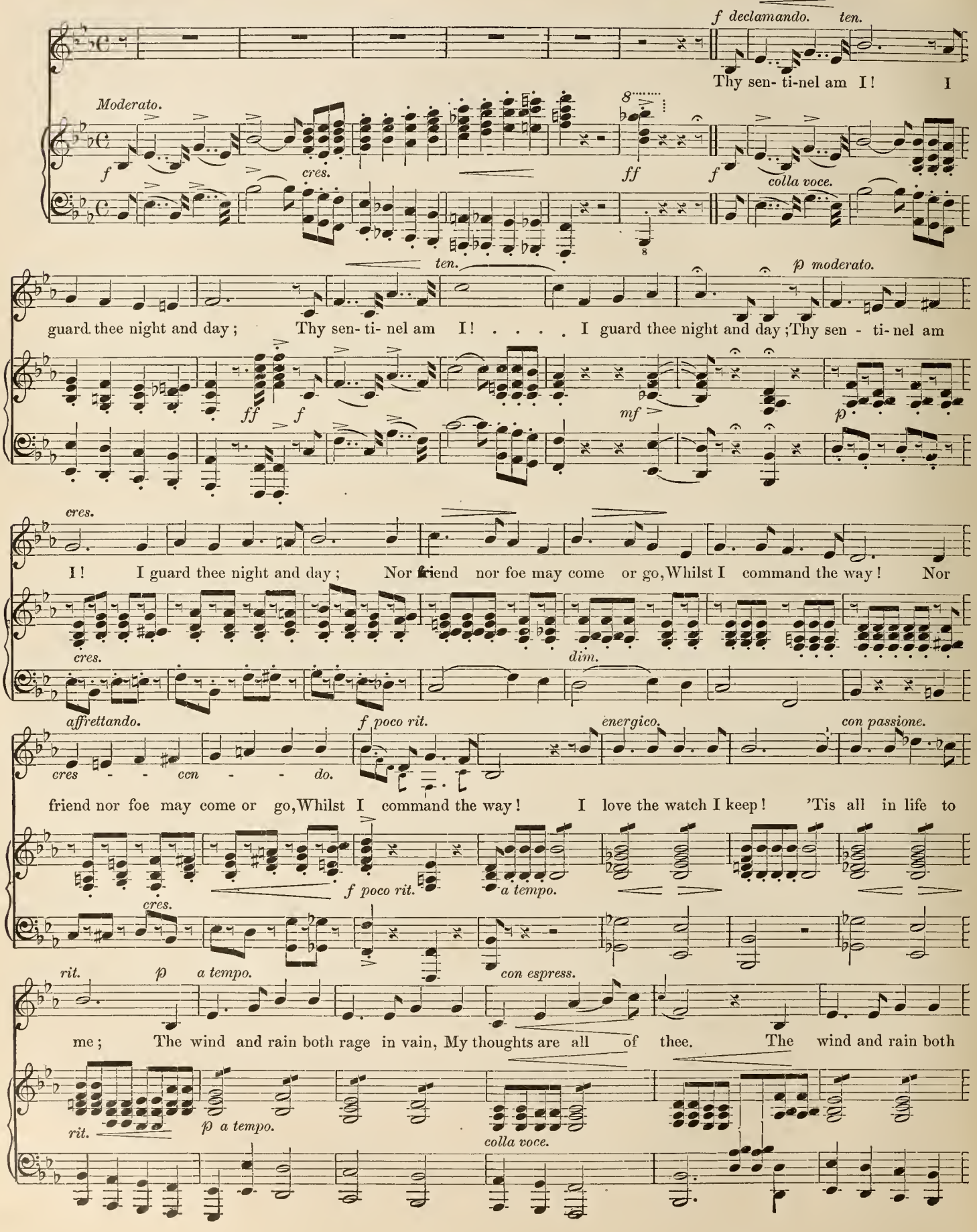
WORDS BY F. E. WEATHERLY, B. A. MUSIC BY CIRO PINSUTI.

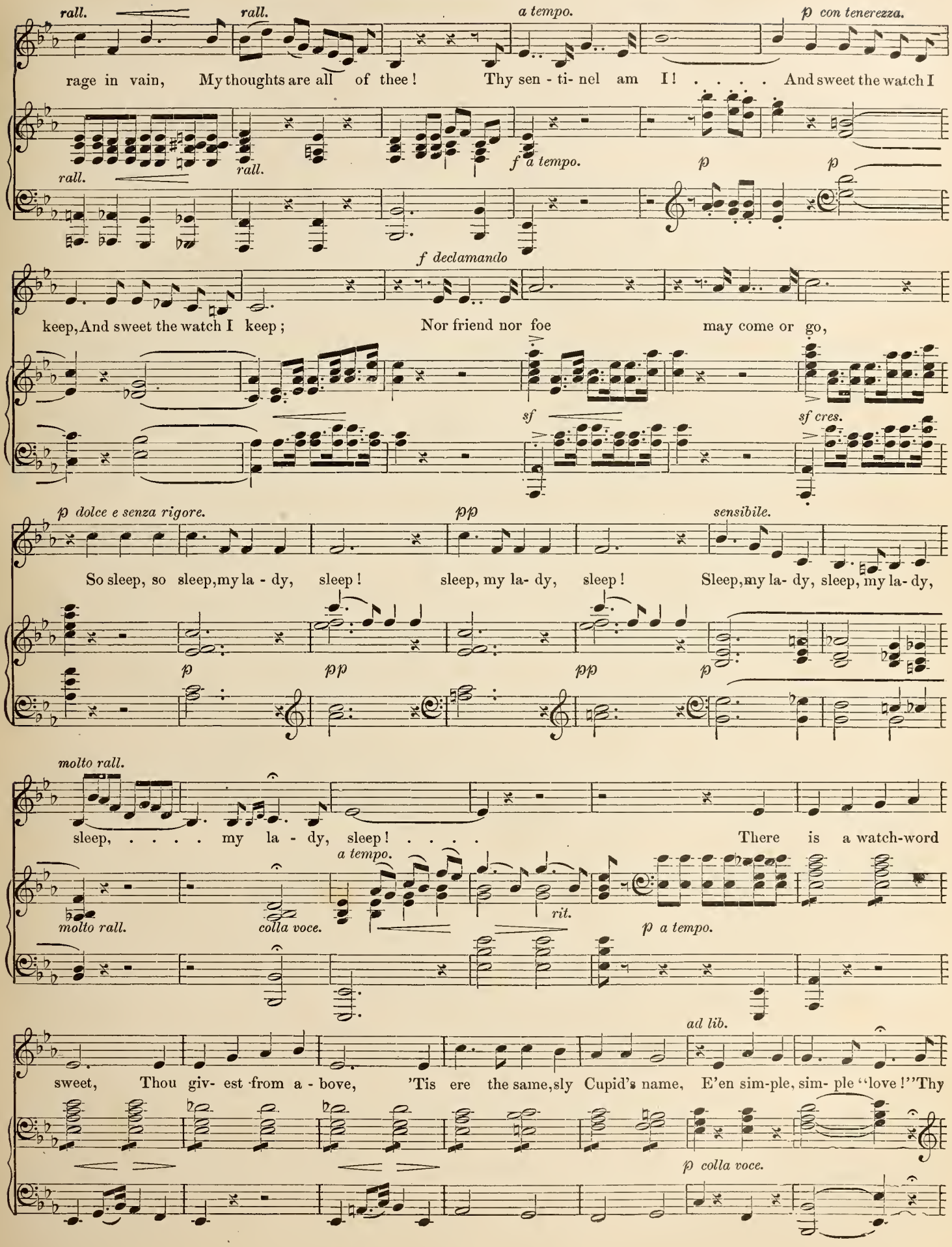



2d. verse.
2. upward straight into her heart,
p
1. I sent a let-ter to my love, Made bright with loving words and sweet, I gave it to a ten-der dove, To
2. And when beneath her bow'r thou art, And seest her leaning from above, Fly And
p
rall.
con grazia.
car-ry to my dar-ling's feet!
nes-tle in the warmth there-of.
Fly forth, O gen-tle dove, I
My love will love thee for my
un poco rall.
a tempo.
p
f
cres.
rall.
cried, Spread westward, spread thy pinions fleet, O'er hills and woods and meadows wide, And bear my let-ter to my
sake, And give thee welcome, happy dove! Then westward swift thy journey take, And bear my let-ter to my
f
cres.
rall.
cres.
dim.
f
con anima.
rall.
sweet!..... to my sweet! Fly forth, O ger. tle dove, I cried, And
love!..... to my love! Then westward swift thy journey take, And
Con 8va.....
a tempo.
f
segua il canto.
dim e rall.
1
2
bear my letter to my sweet! bear my letter to my love!
col canto.
a tempo.
col canto.
leggiero brillante.
p

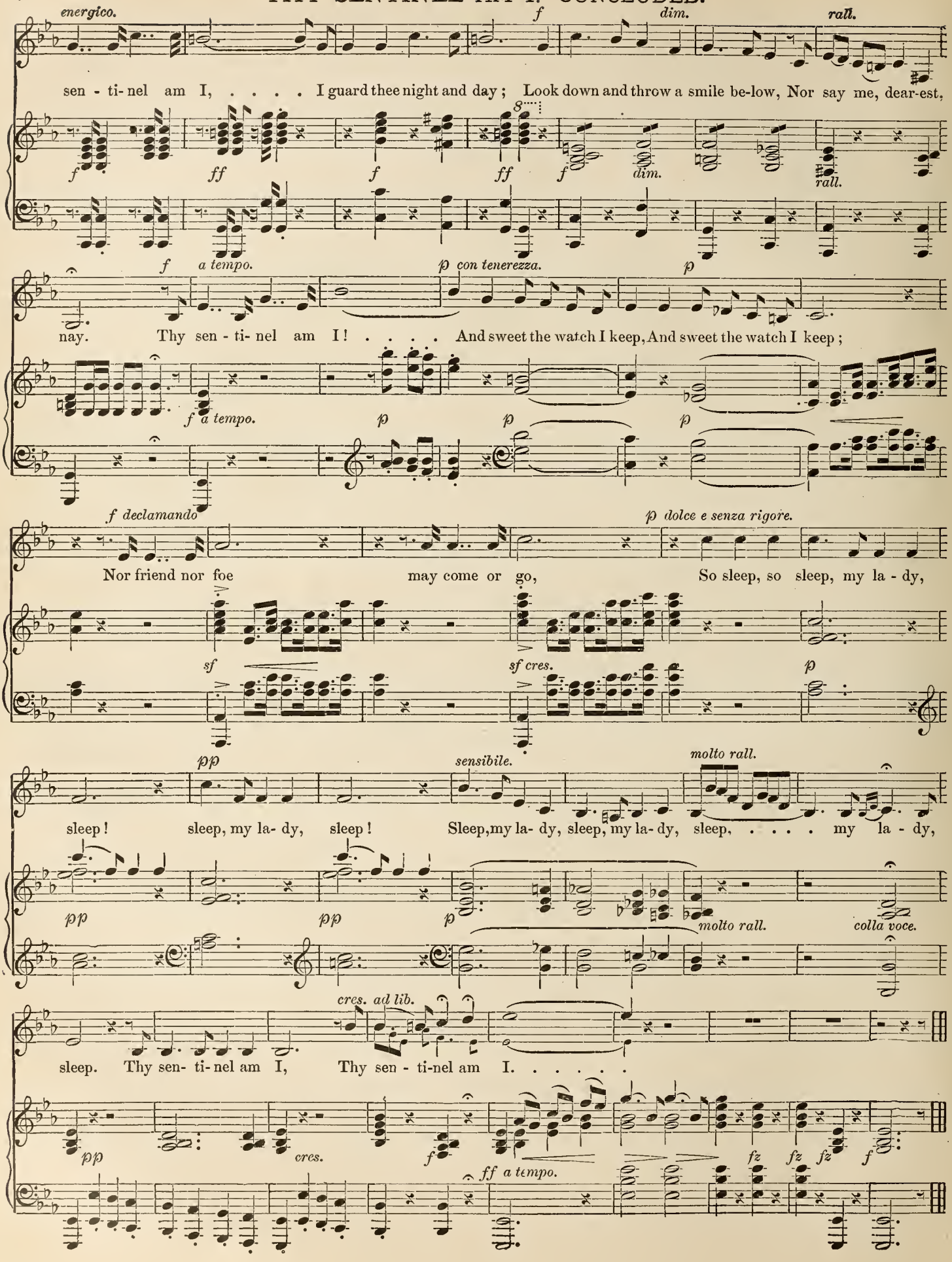
THY SENTINEL AM I.

WRITTEN BY EDWARD OXENFORD. COMPOSED BY MICHAEL WATSON.




rall.
rall.
a tempo.
p con tenerezza.
rage in vain, My thoughts are all of thee! Thy sen - ti- nel am I! . . . . And sweet the watch I
rall.
rall.
f a tempo.
p
p
f declamando
keep, And sweet the watch I keep; Nor friend nor foe may come or go,
sf
sf cres.
p dolce e senza rigore.
pp
sensibile.
So sleep, so sleep, my la - dy, sleep! sleep, my la- dy, sleep! Sleep, my la- dy, sleep, my la- dy,
p
pp
pp
p
molto rall.
sleep, ... my la - dy, sleep! . . . . There is a watch-word
molto rall.
colla voce.
a tempo.
rit.
p a tempo.
ad lib.
sweet, Thou giv- est from a - bove, 'Tis ere the same, sly Cupid's name, E'en sim-ple, sim- ple "love!" Thy
p colla voce.

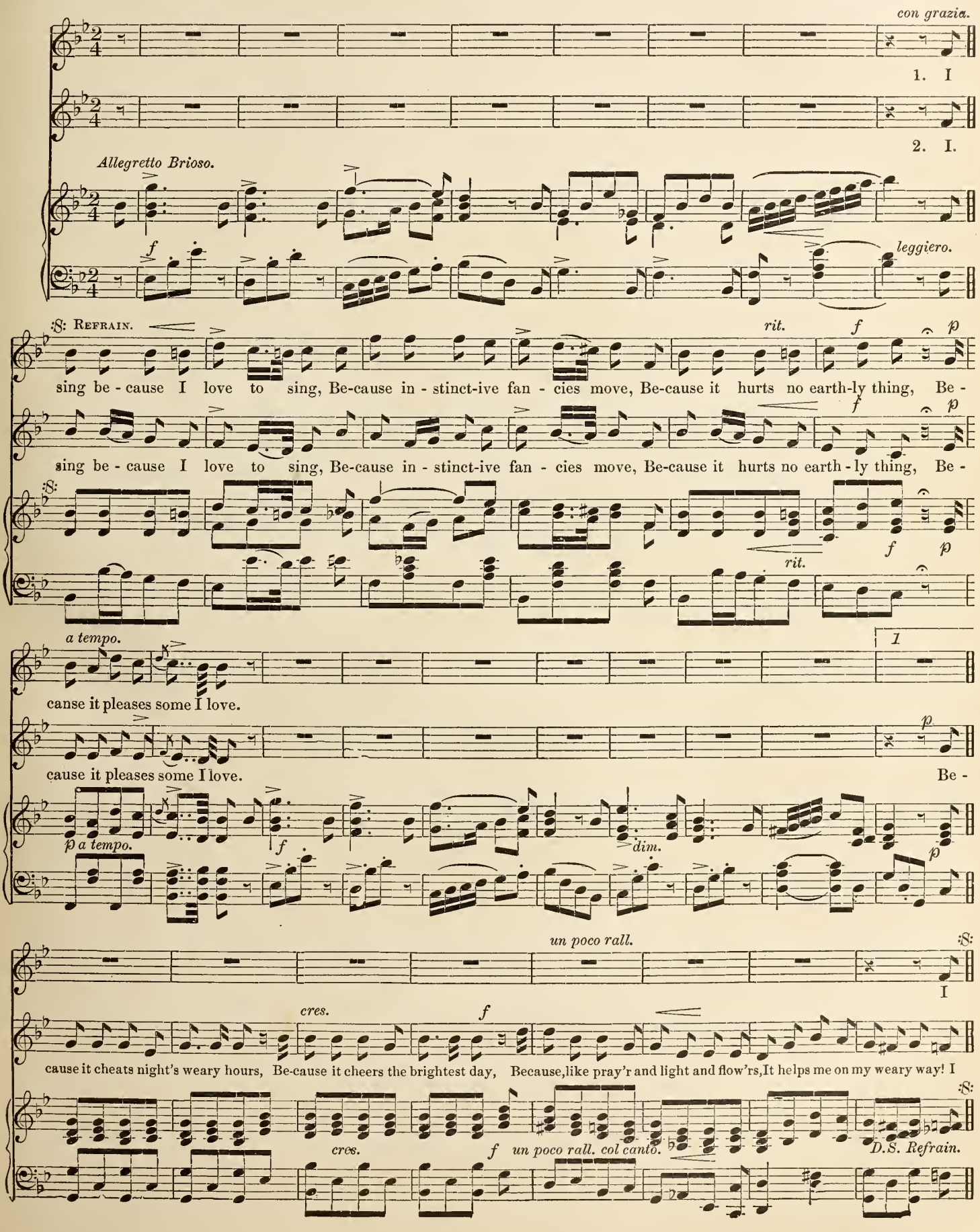
THY SENTINEL AM I. CONCLUDED.

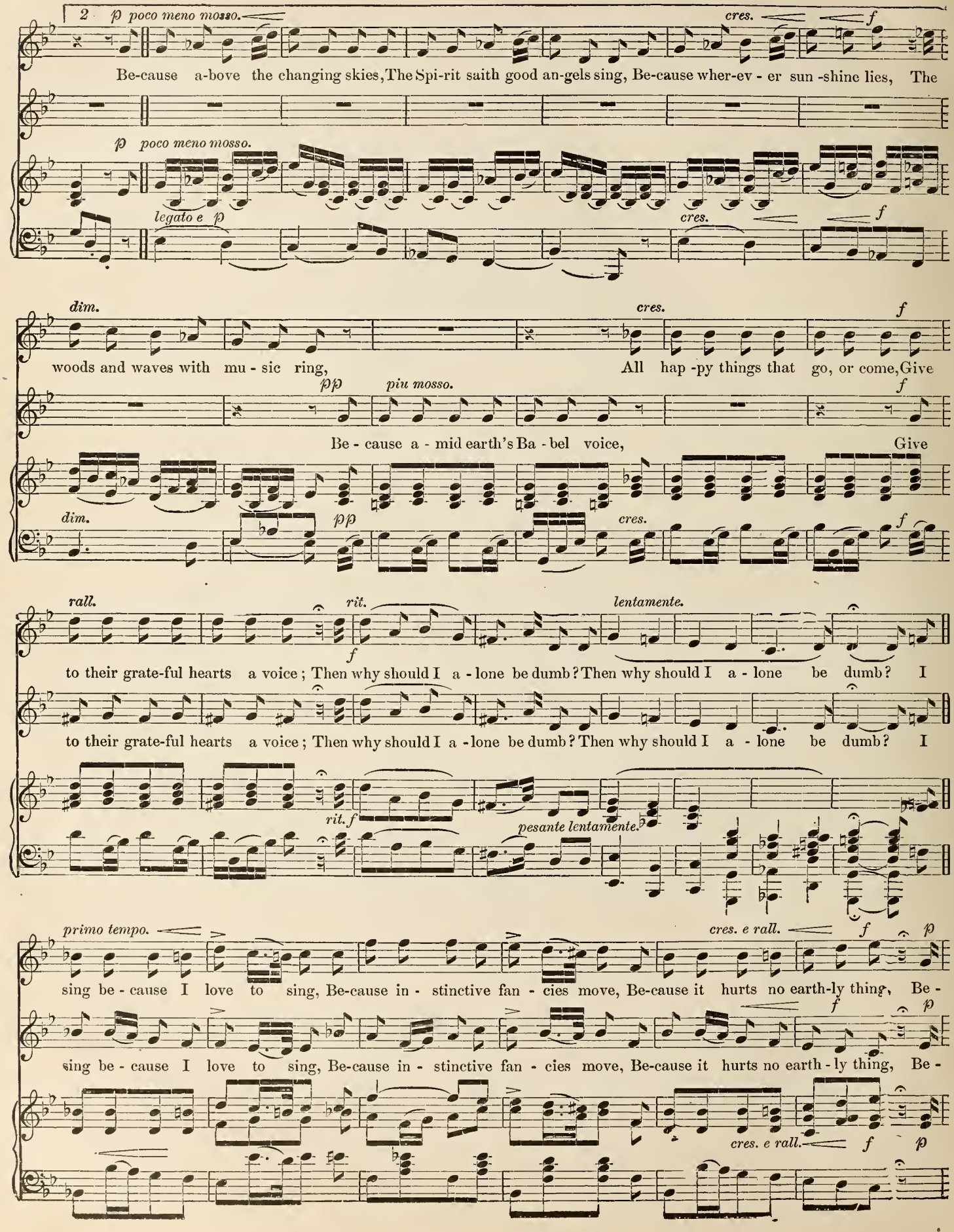


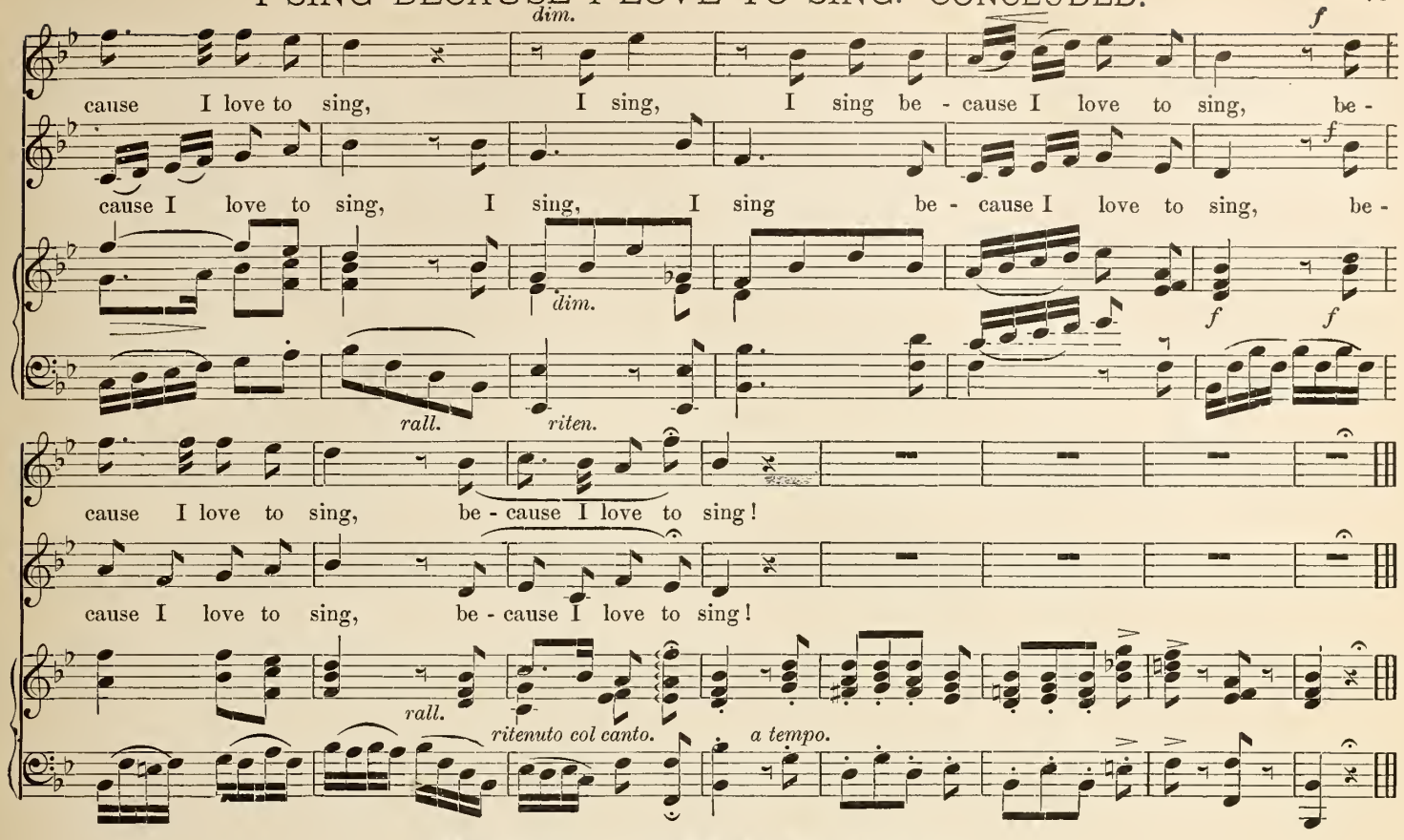
MADAME ALBANI.

I SING BECAUSE I LOVE TO SING.

WORDS FROM "THE AFTERGLOW." DUET. MUSIC BY CIRO PINSUTI.

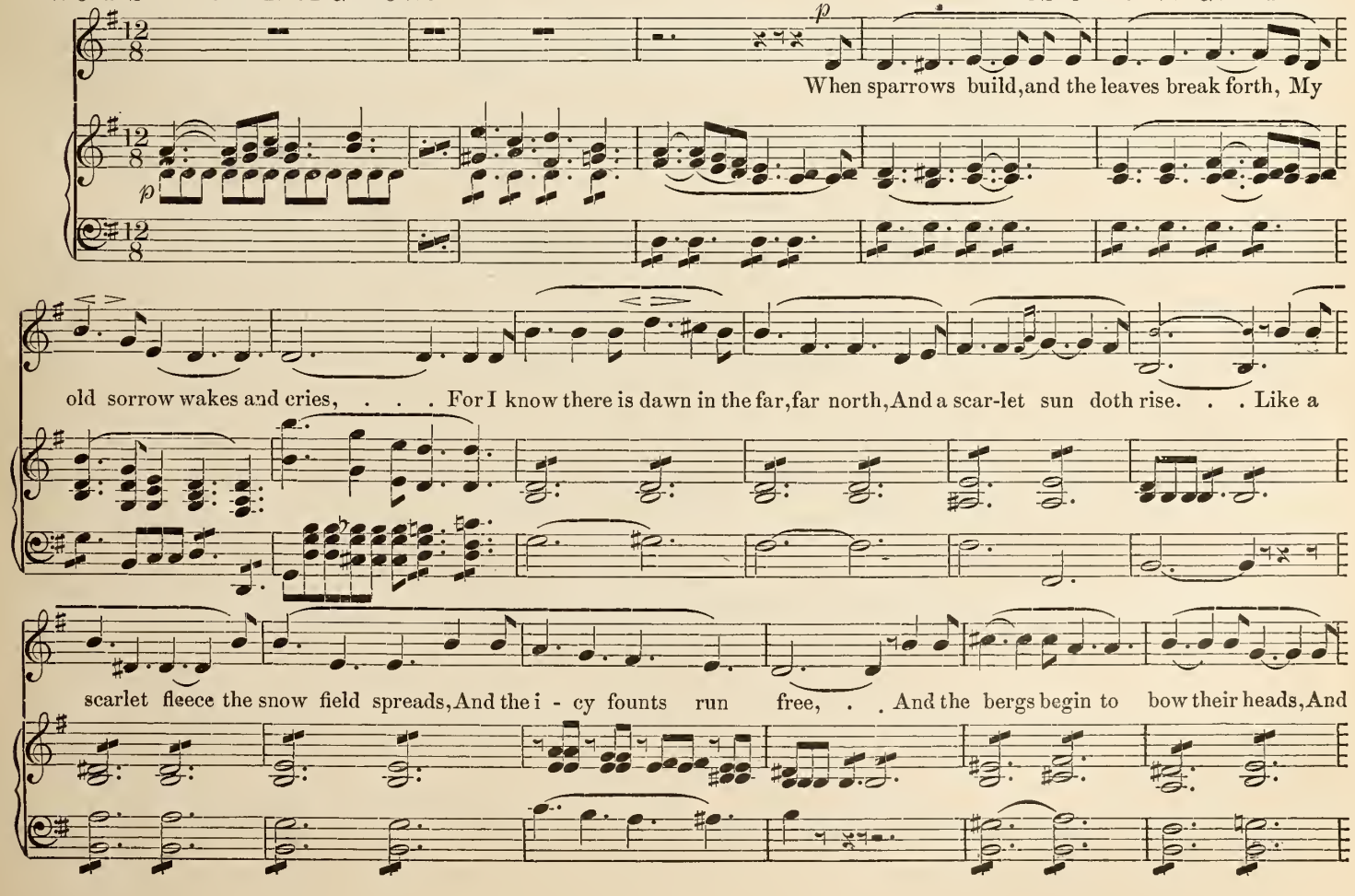


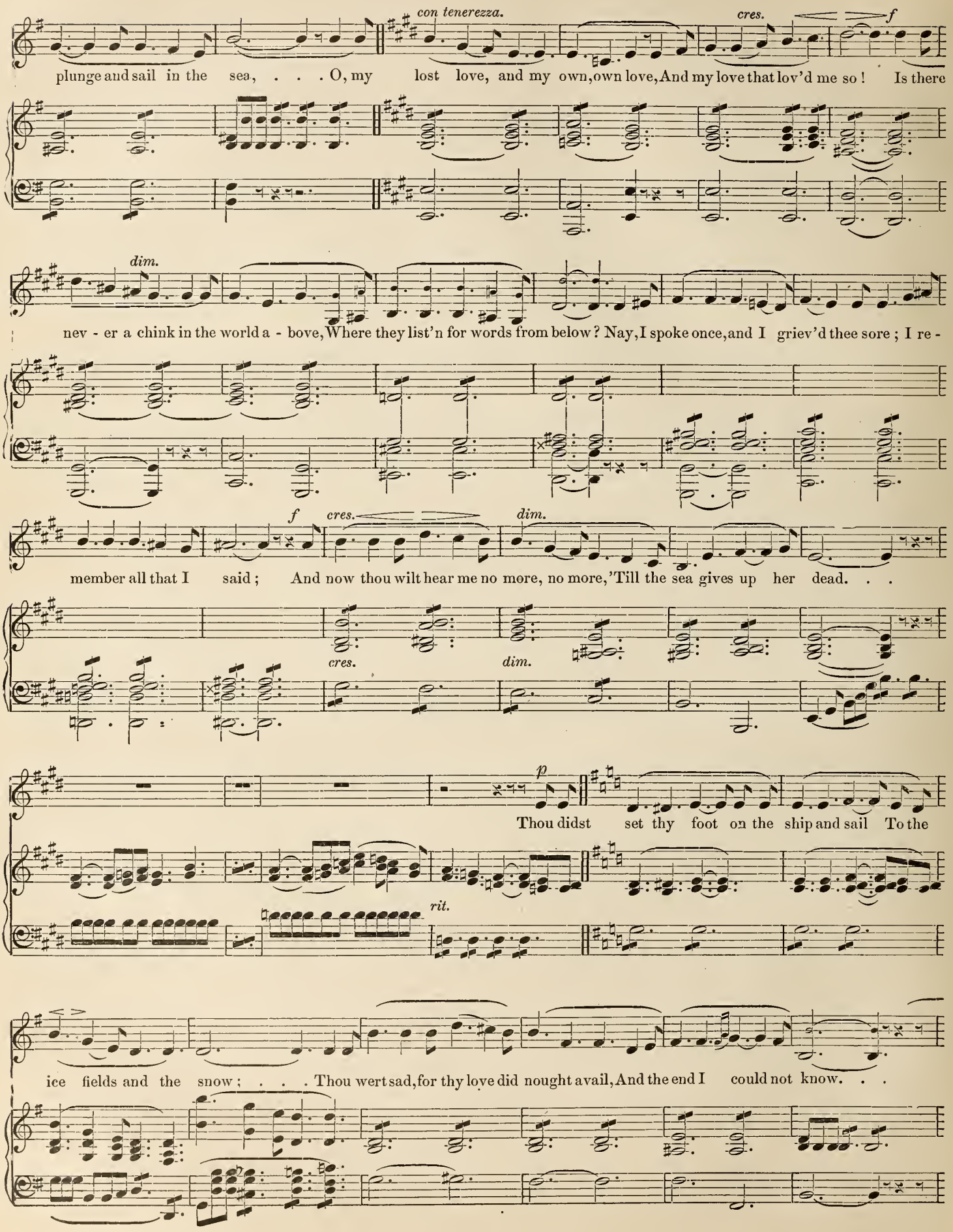

2 p poco meno mosso.
cres.
f
Be-cause a-bove the changing skies, The Spi-rit saith good an-gels sing, Be-cause wher-ev - er sun -shine lies, The
p poco meno mosso.
legato e p
cres.
f
dim.
cres.
f
woods and waves with mu - sic ring,
All hap -py things that go, or come, Give
pp
piu mosso.
f
Be - cause a - mid earth's Ba - bel voice,
Give
dim.
pp
cres.
f
rall.
rit.
f
lentamente.
to their grate-ful hearts a voice; Then why should I a - lone be dumb? Then why should I a - lone be dumb? I
to their grate-ful hearts a voice; Then why should I a - lone be dumb? Then why should I a - lone be dumb? I
rit. f
pesante lentamente.
primo tempo.
cres. e rall.
f
p
sing be - cause I love to sing, Be-cause in - stinctive fan - cies move, Be-cause it hurts no earth-ly thing, Be -
f
p
sing be - cause I love to sing, Be-cause in - stinctive fan - cies move, Be-cause it hurts no earth - ly thing, Be -
cres. e rall.
f
p

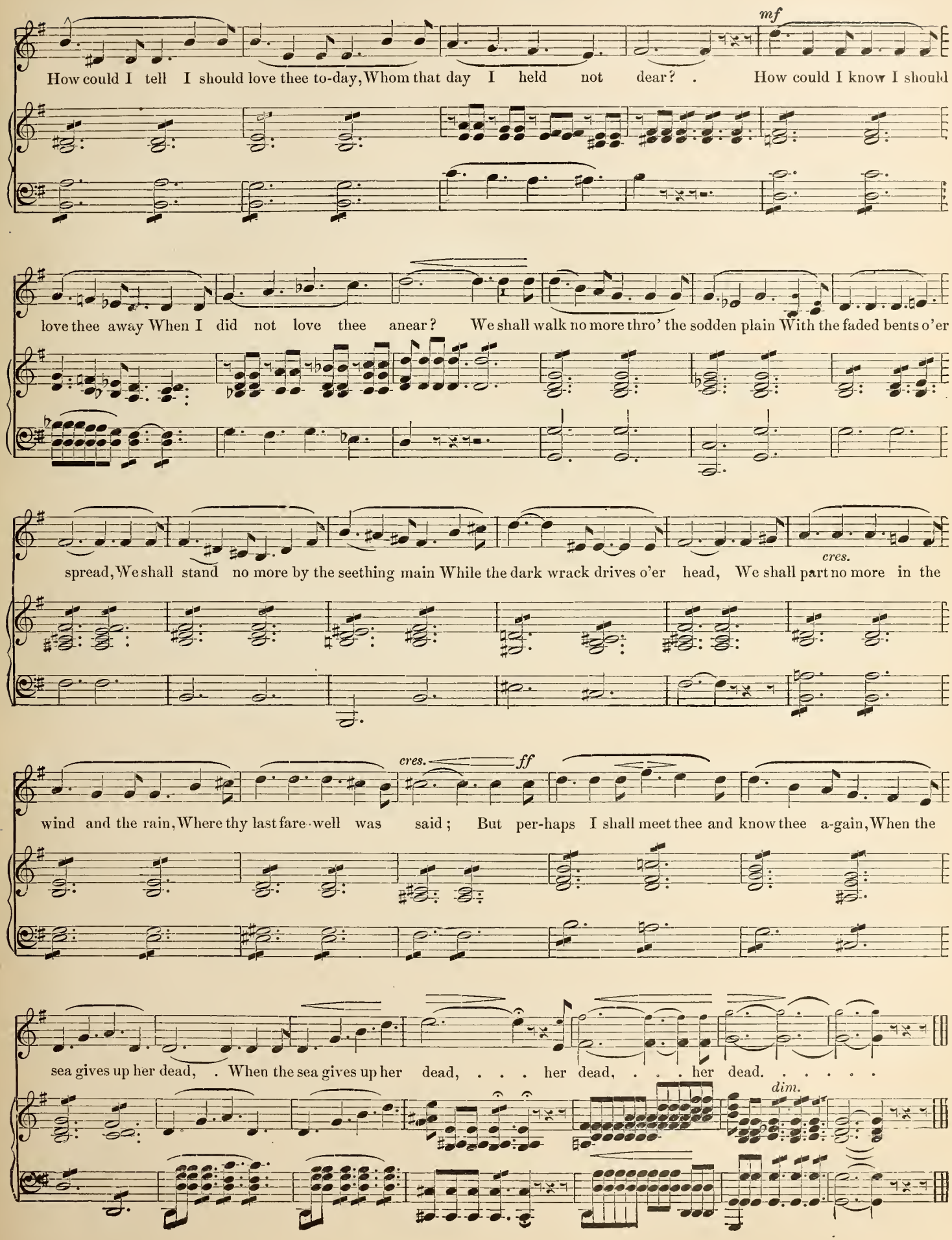


WHEN SPARROWS BUILD.

WORDS BY JEAN INGELOW. MUSIC BY V. GABRIEL.

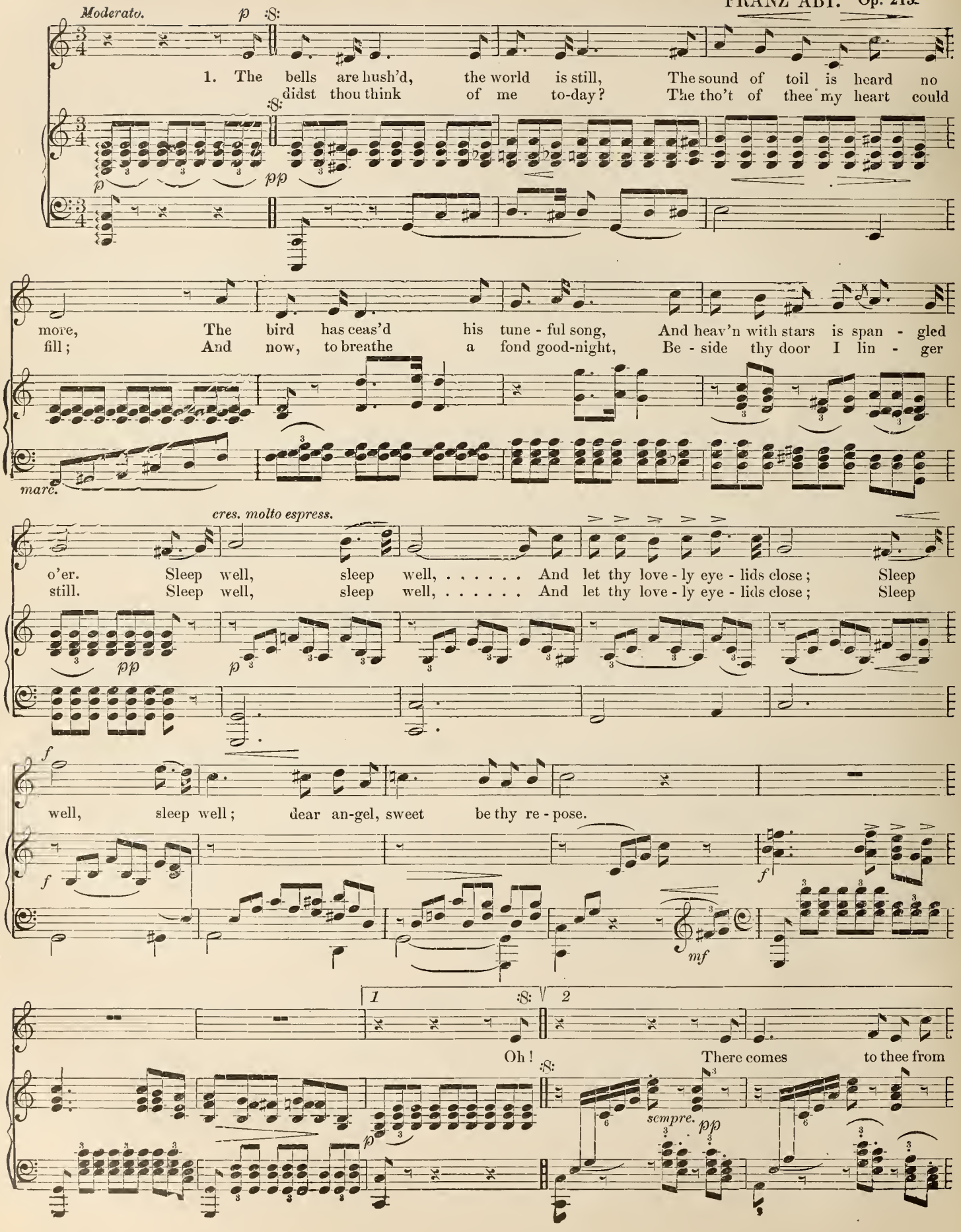


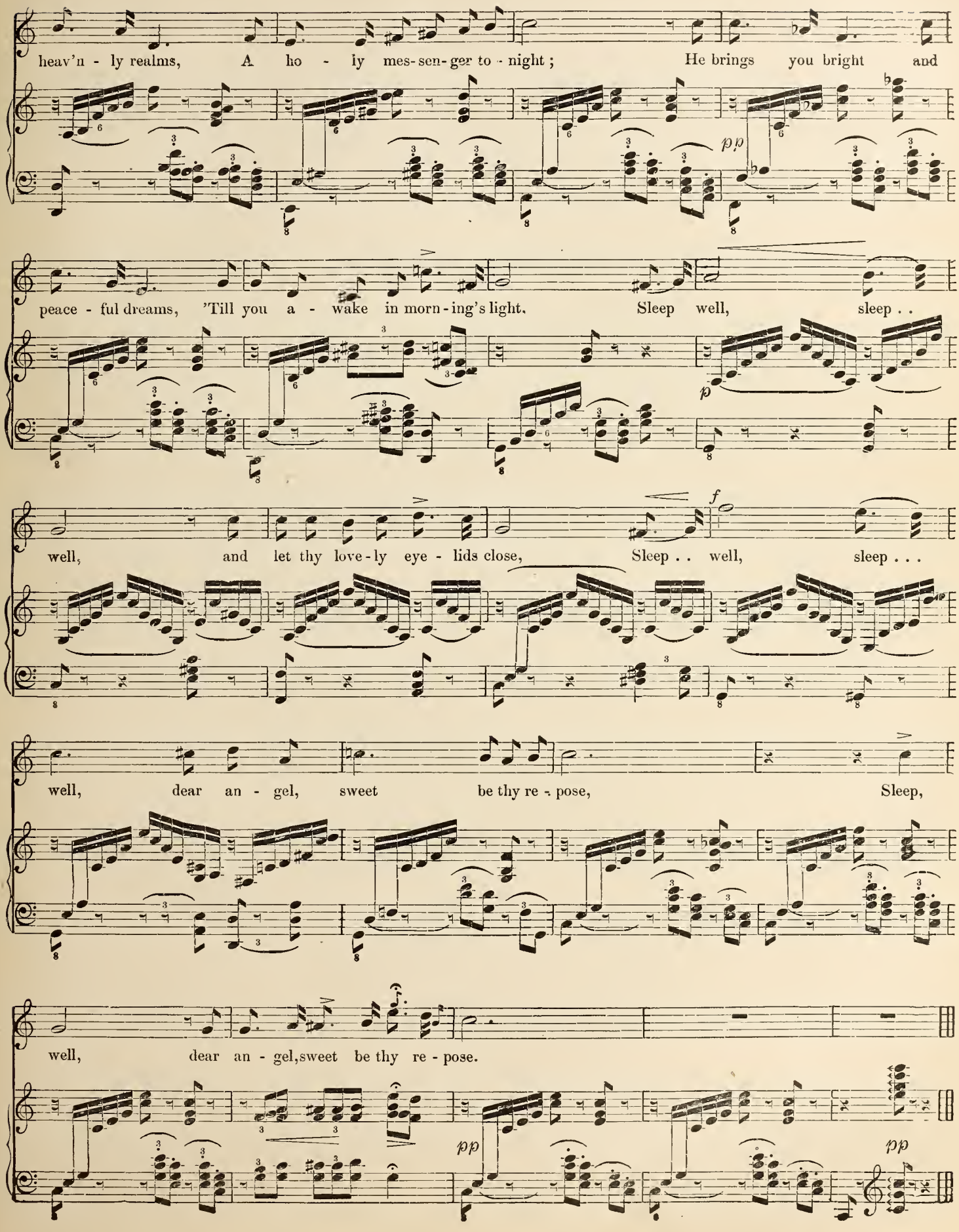

con tenerezza.
cres.
f
plunge and sail in the sea, . . . O, my lost love, and my own, own love, And my love that lov'd me so! Is there
dim.
nev - er a chink in the world a - bove, Where they list'n for words from below? Nay, I spoke once, and I griev'd thee sore; I re -
f
cres.
dim.
member all that I said; And now thou wilt hear me no more, no more, 'Till the sea gives up her dead. . .
cres.
dim.
p
Thou didst set thy foot on the ship and sail To the
rit.
ice fields and the snow; . . . Thou wert sad, for thy love did nought avail, And the end I could not know. . .


mf
How could I tell I should love thee to-day, Whom that day I held not dear? . How could I know I should
love thee away When I did not love thee anear? We shall walk no more thro' the sodden plain With the faded bents o'er
cres.
spread, We shall stand no more by the seething main While the dark wrack drives o'er head, We shall part no more in the
cres.
ff
wind and the rain, Where thy last fare-well was said; But per-haps I shall meet thee and know thee a-gain, When the
sea gives up her dead, . When the sea gives up her dead, . . . her dead, . . . her dead. . . . . .
dim.

SLEEP WELL, SWEET ANGEL.

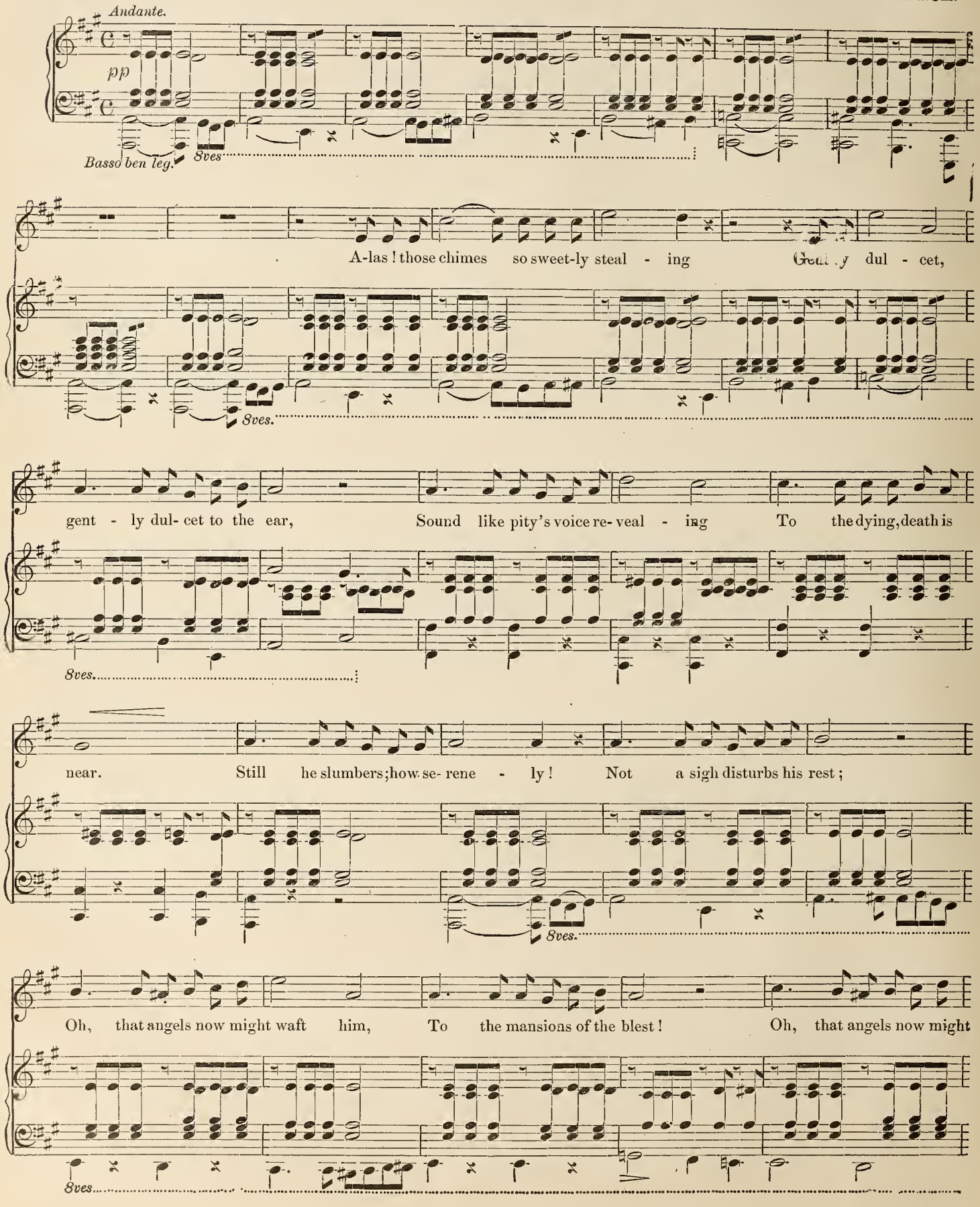
FRANZ ABT. Op. 213.

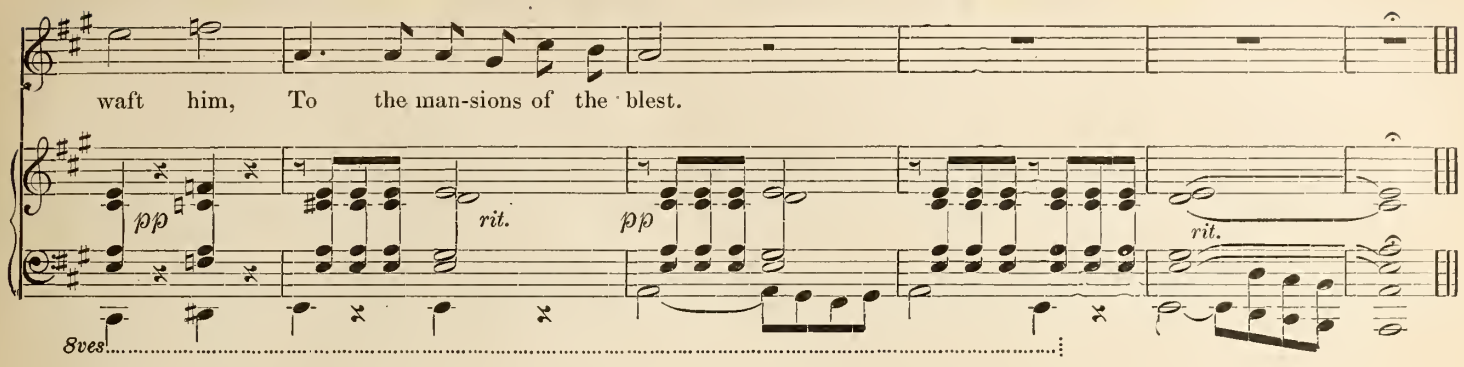



heav'n - ly realms, A ho - ly mes-sen-ger to - night; He brings you bright and
pp
peace - ful dreams, 'Till you a - wake in morn-ing's light. Sleep well, sleep . .
p
well, and let thy love-ly eye - lids close, Sleep . . well, sleep . . .
f
well, dear an - gel, sweet be thy re - pose, Sleep,
well, dear an - gel, sweet be thy re - pose.
pp
pp

ALAS THOSE CHIMES SO SWEETLY STEALING.

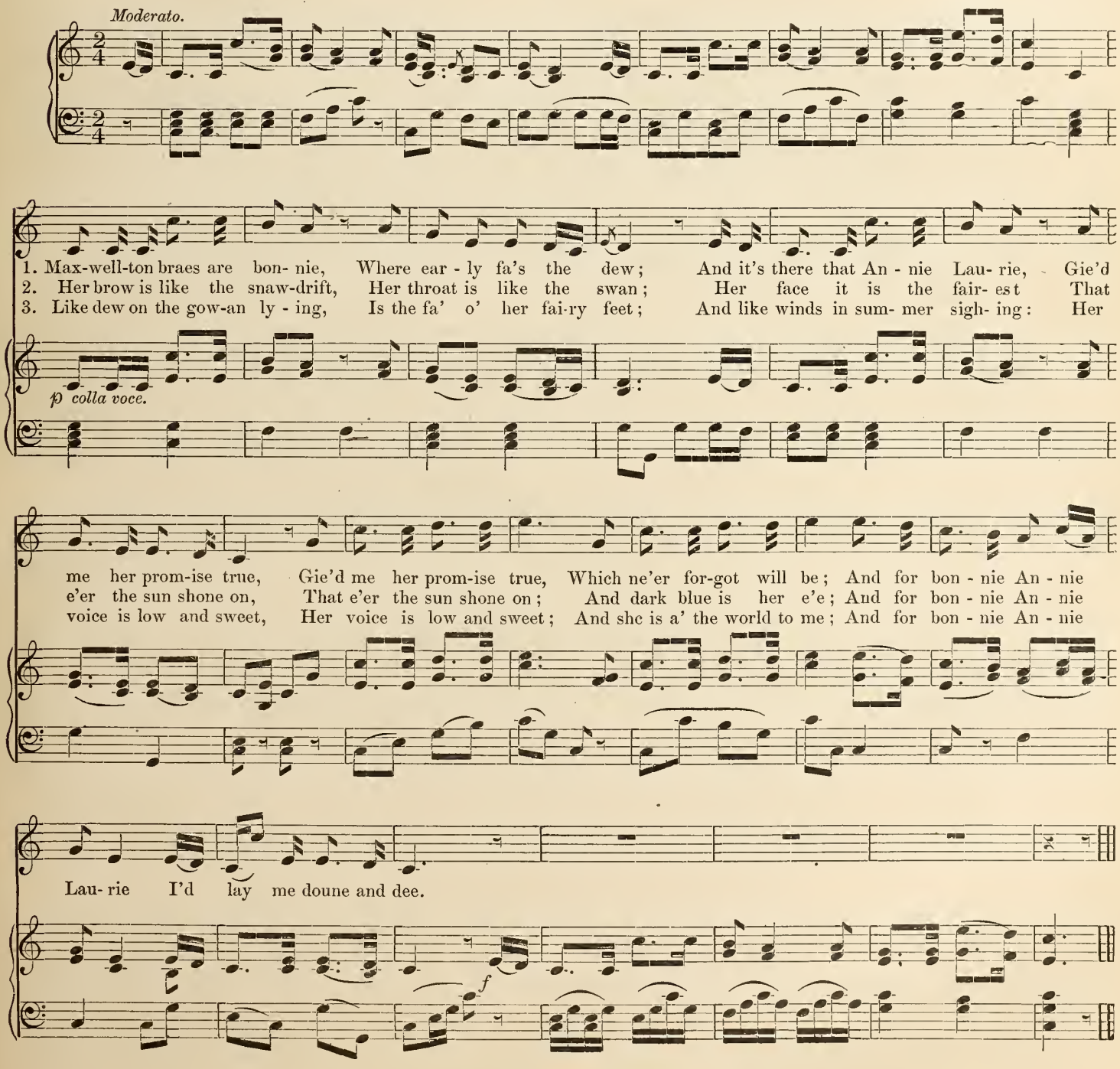
FROM MARITANA. BY W. V. WALLACE.





ANNIE LAURIE.

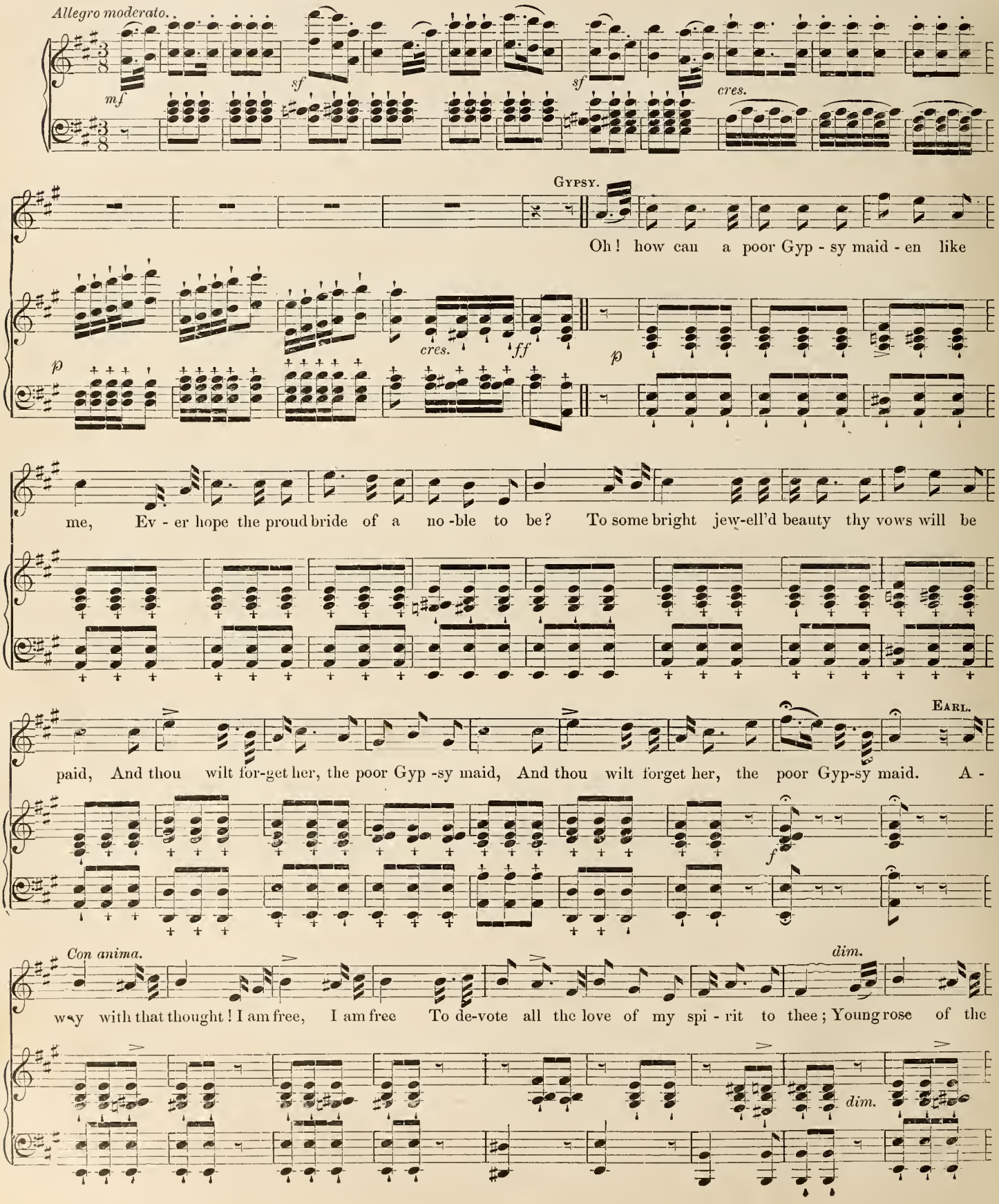
FINLAY DUNN.

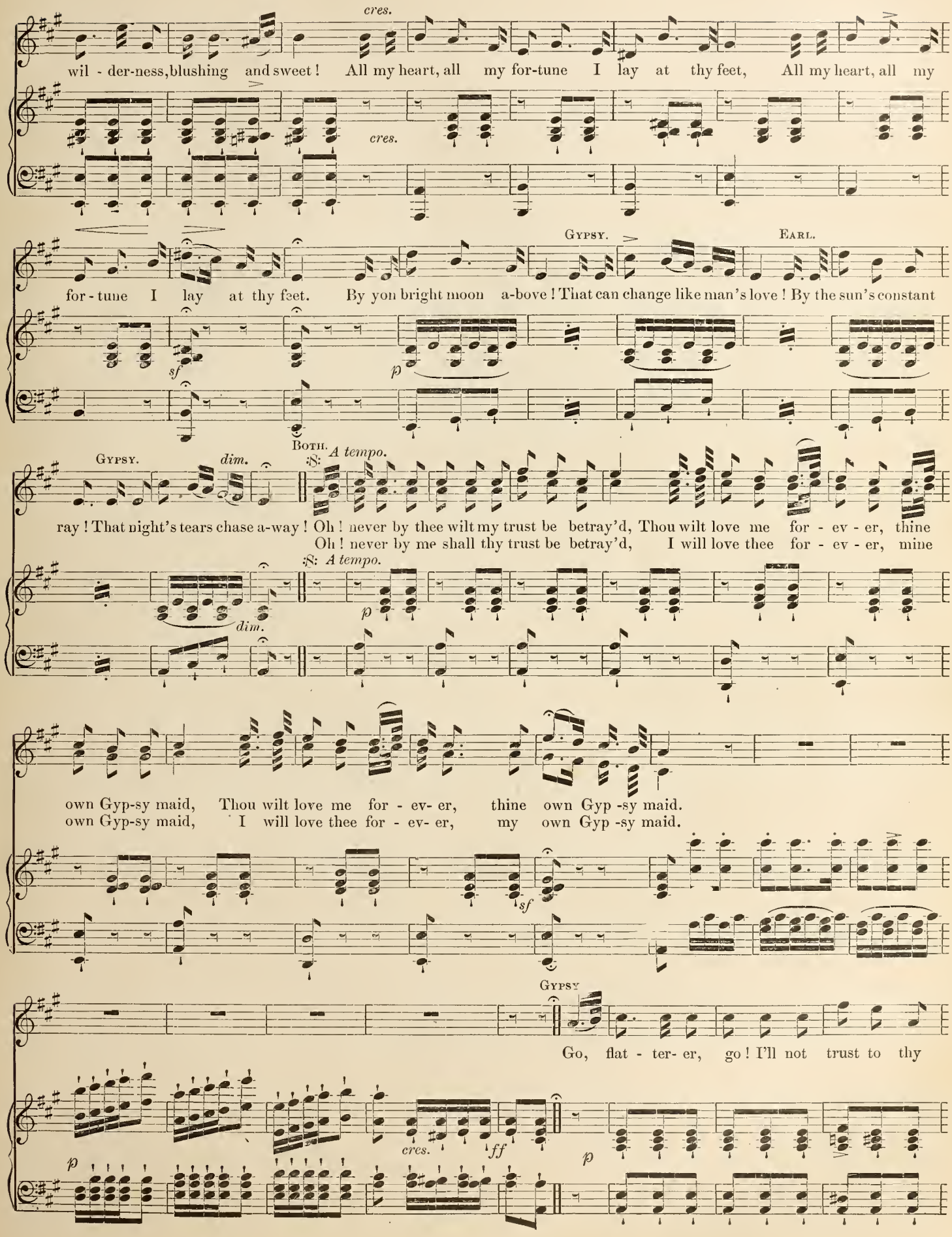


THE GYPSY COUNTESS.

DUET.

WORDS BY MRS. CRAWFORD. MUSIC BY STEPHEN GLOVER.




cres.
wil - der-ness, blushing and sweet! All my heart, all my for-tune I lay at thy feet, All my heart, all my
cres.
Gypsy.
Earl.
for - tune I lay at thy feet. By yon bright moon a-bove! That can change like man's love! By the sun's constant
sf
p
Gypsy.
dim.
Both.
A tempo.
ray! That night's tears chase a-way! Oh! never by thee wilt my trust be betray'd, Thou wilt love me for - ev - er, thine
Oh! never by me shall thy trust be betray'd, I will love thee for - ev - er, mine
A tempo.
p
dim.
own Gyp-sy maid, Thou wilt love me for - ev- er, thine own Gyp -sy maid.
own Gyp-sy maid, I will love thee for - ev- er, my own Gyp -sy maid.
sf
Gypsy
Go, flat - ter- er, go! I'll not trust to thy
p
cres.
ff
p

THE GYPSY COUNTESS. CONCLUDED.

art; Go! leave me, and tri - fle no more with my heart! Go! leave me to die in my own na - tive

EARL.

shade, And betray not the heart of the poor Gyp -sy maid, And betray not the heart of the poor Gyp-sy maid. I have

sf

Con anima.

lands and proud dwellings, and all shall be thine, A cor- o-net, Zil - lah! that brow shall entwine! Thou shalt never have

rea - son my faith to up-braid, For a count-ess I'll make thee, my own gyp - sy maid, For a count-ess I'll

D.S. Duett.

GYPSY. *dim.* EARL. GYPSY.

make thee, my own Gypsy maid. Then fly with me now. Shall I trust to thy vows? Oh yes! come away! Wilt thou never betray?

f *p*

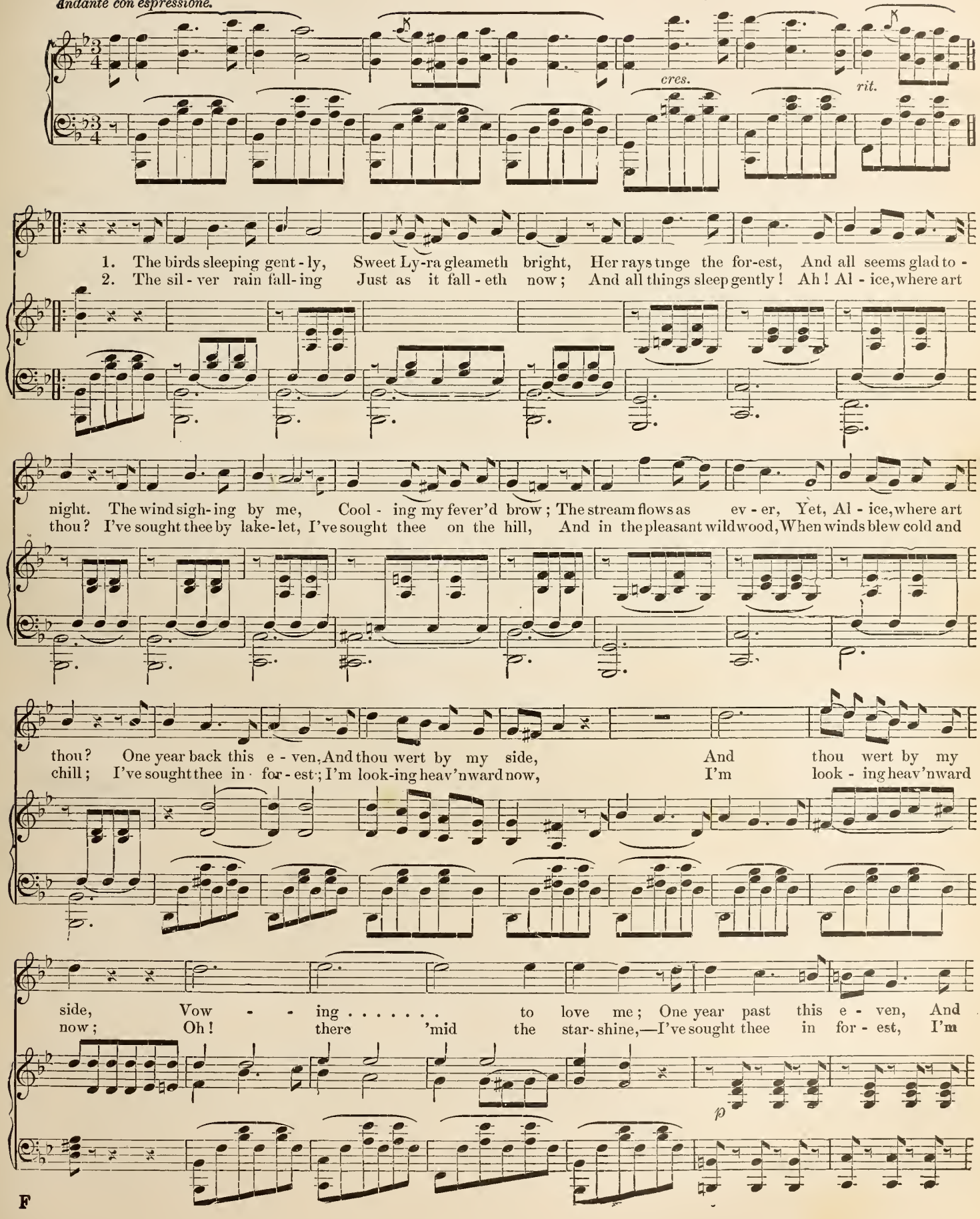
ALWINA VALLERIA.

ALICE, WHERE ART THOU?

ROMANCE.

MUSIC BY J. ASCHER.

Andante con espressione.



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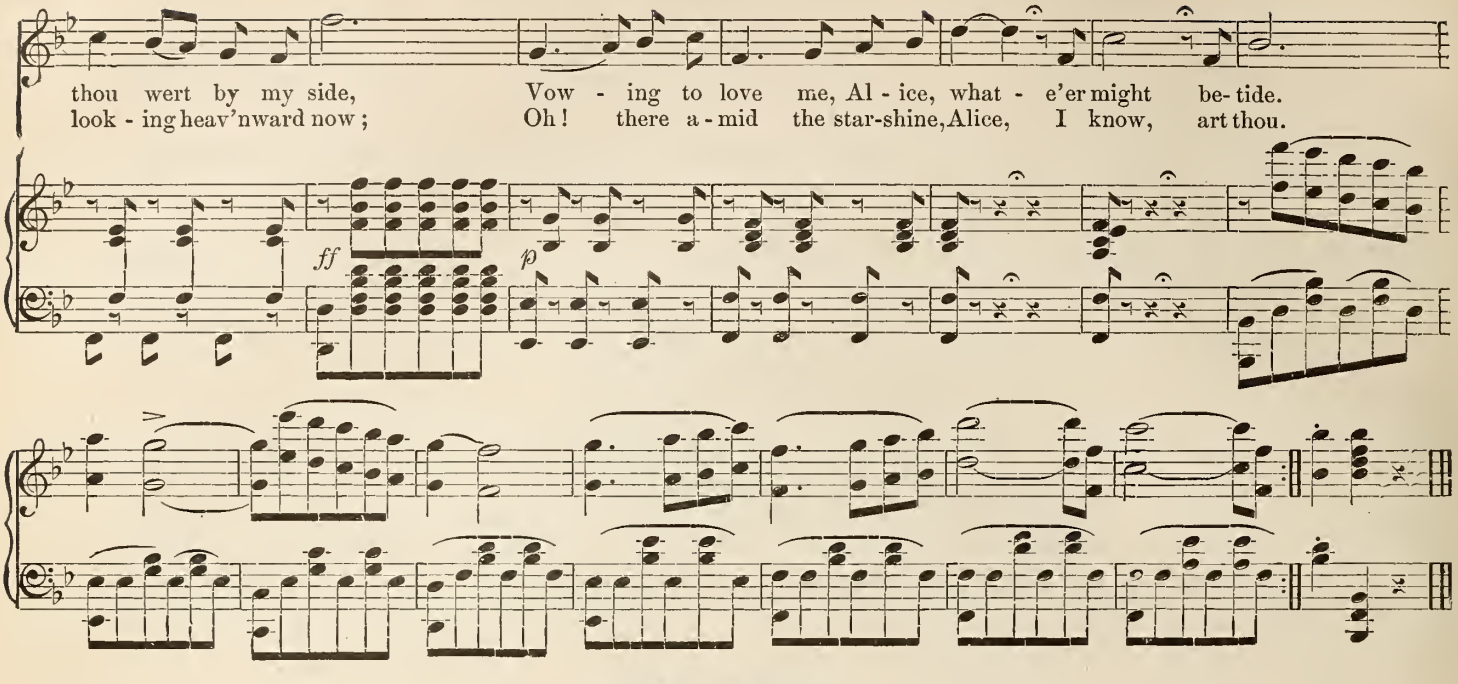
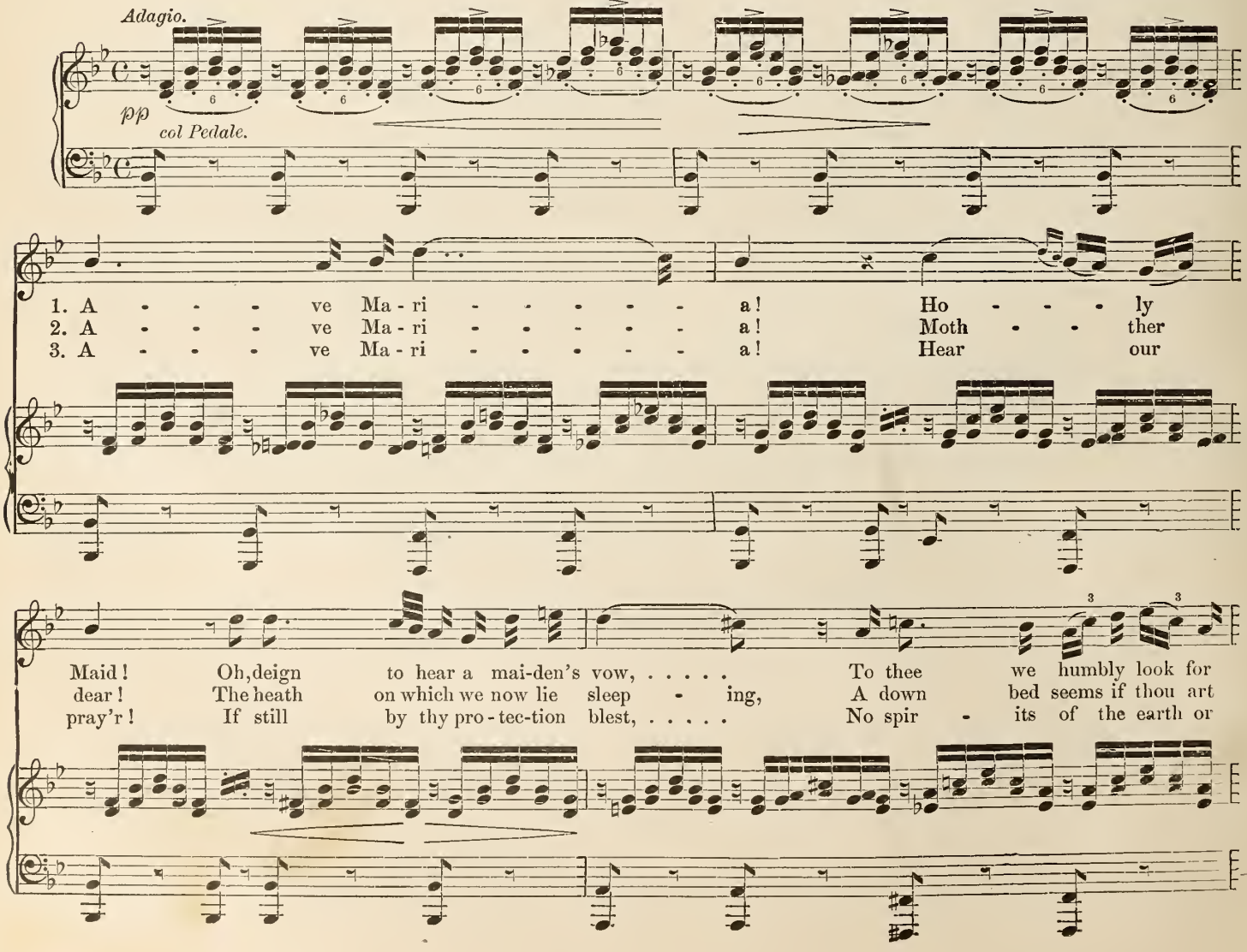
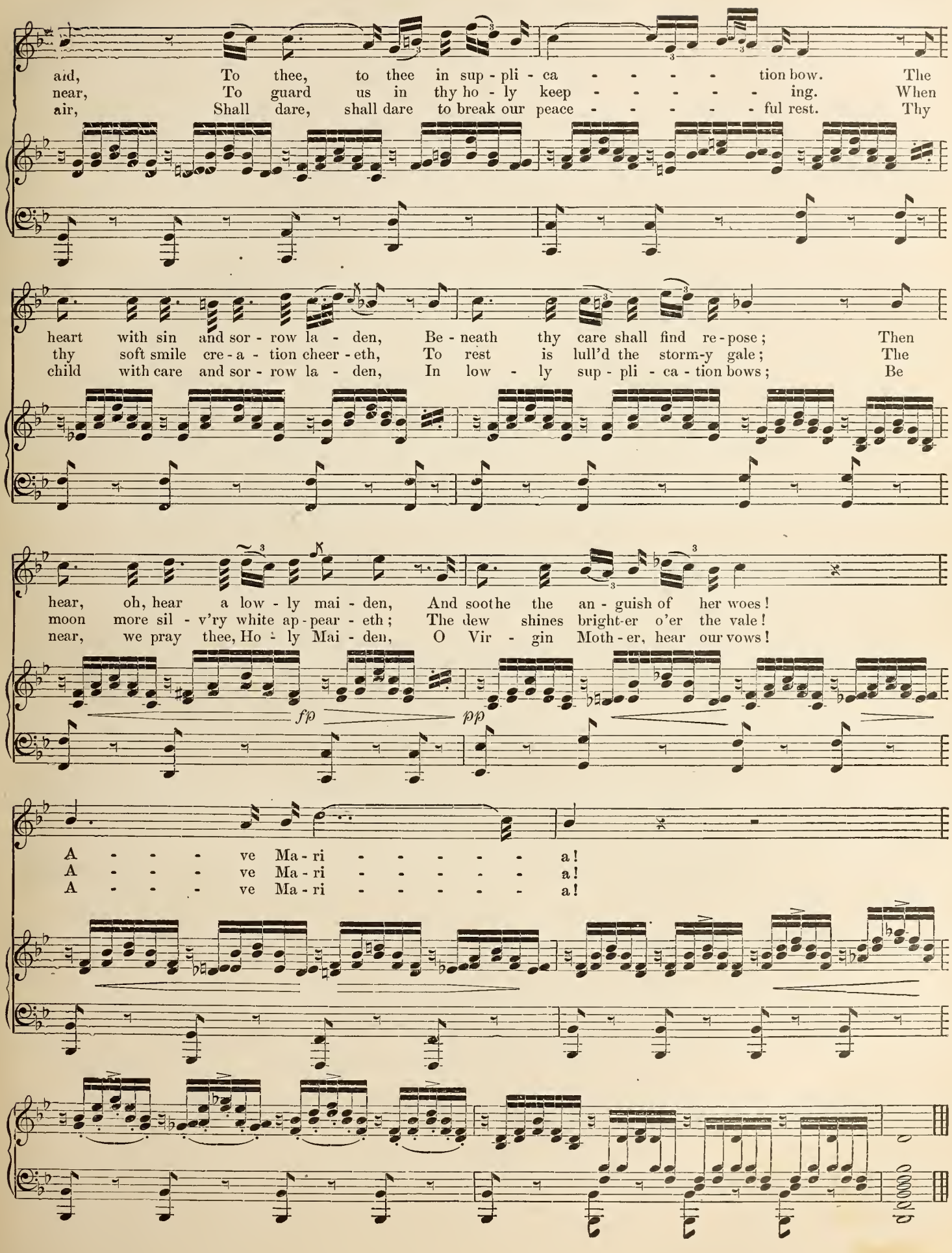


AVE MARIA.

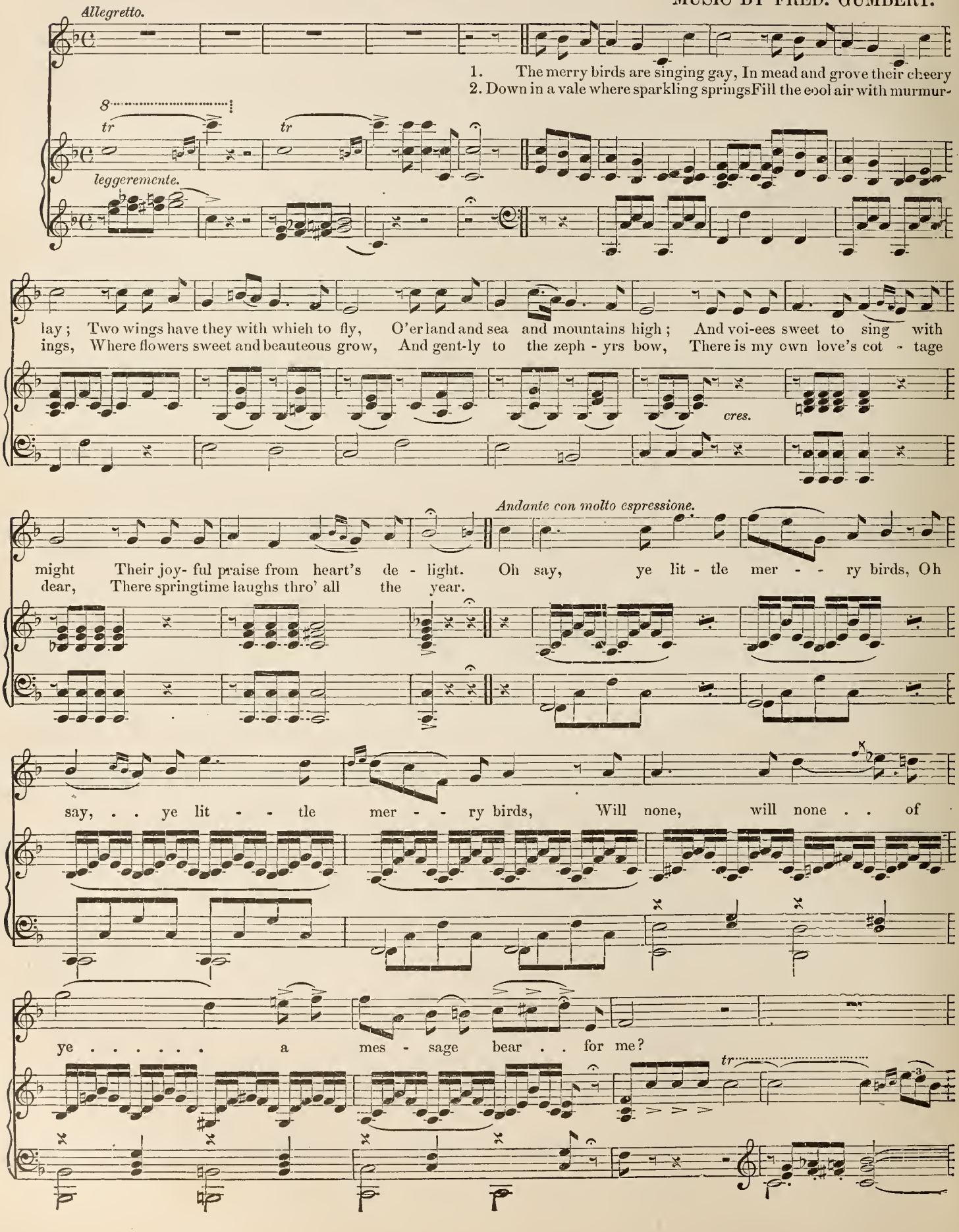
SCHUBERT.

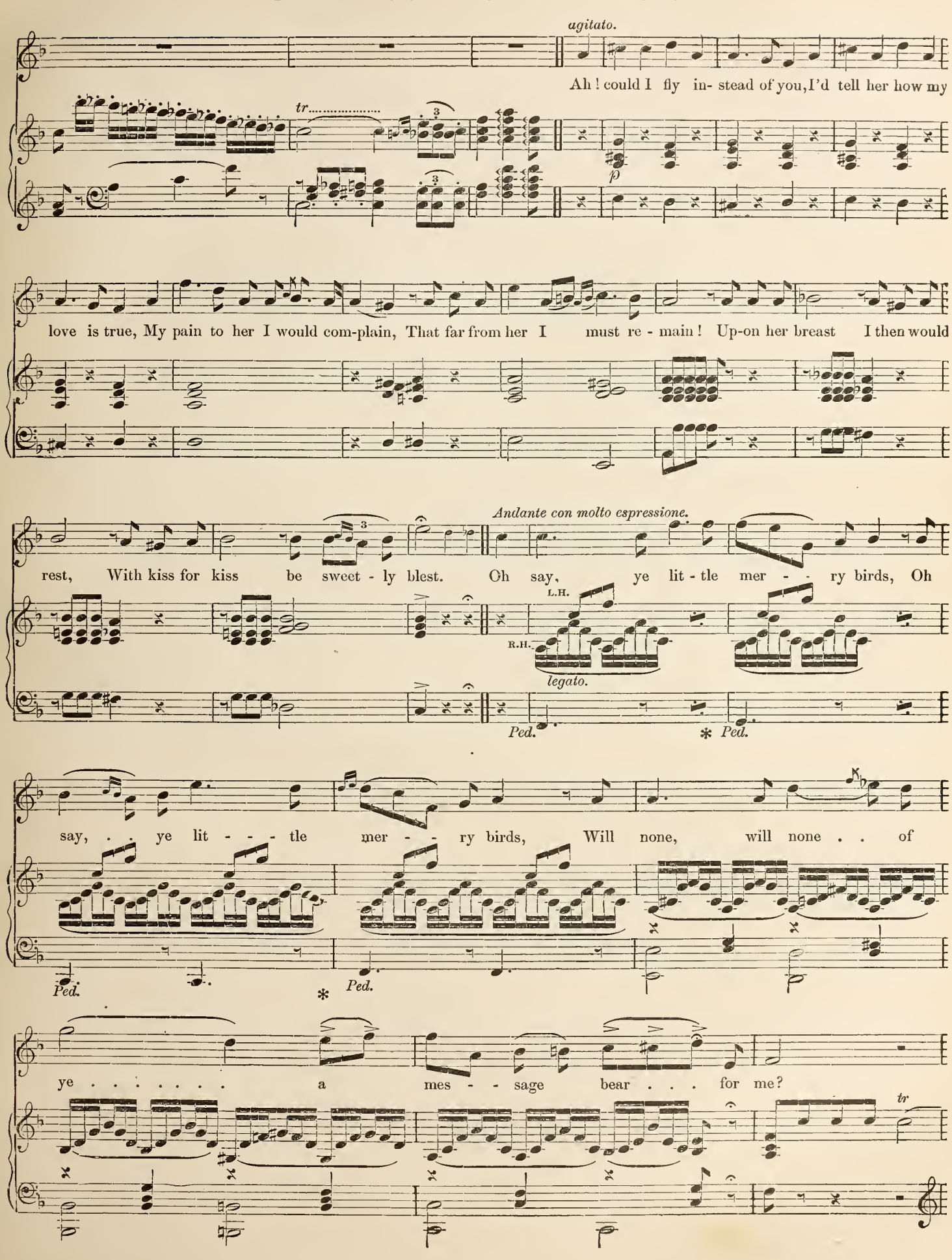


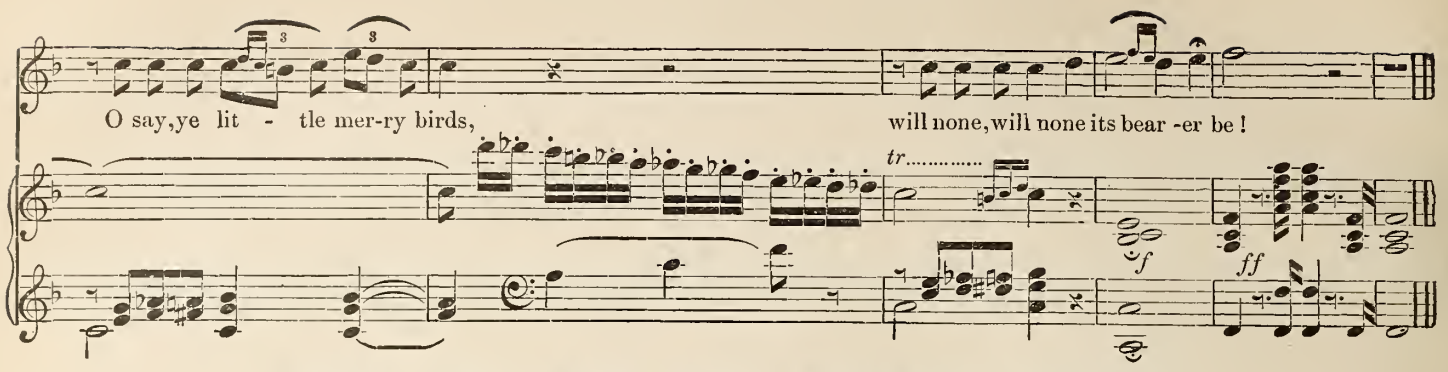

aid, To thee, to thee in sup - pli - ca - - - - - tion bow. The
near, To guard us in thy ho - ly keep - - - - - - ing. When
air, Shall dare, shall dare to break our peace - - - - - - ful rest. Thy
heart with sin and sor - row la - den, Be - neath thy care shall find re - pose; Then
thy soft smile cre - a - tion cheer - eth, To rest is lull'd the storm-y gale; The
child with care and sor - row la - den, In low - ly sup - pli - ca - tion bows; Be
hear, oh, hear a low - ly mai - den, And soothe the an - guish of her woes!
moon more sil - v'ry white ap - pear - eth; The dew shines bright-er o'er the vale!
near, we pray thee, Ho - ly Mai - den, O Vir - gin Moth - er, hear our vows!
fp
pp
A - - - - ve Ma - ri - - - - - - a!
A - - - - ve Ma - ri - - - - - - a!
A - - - - ve Ma - ri - - - - - - a!

THE MERRY BIRDS.

MUSIC BY FRED. GUMBERT.

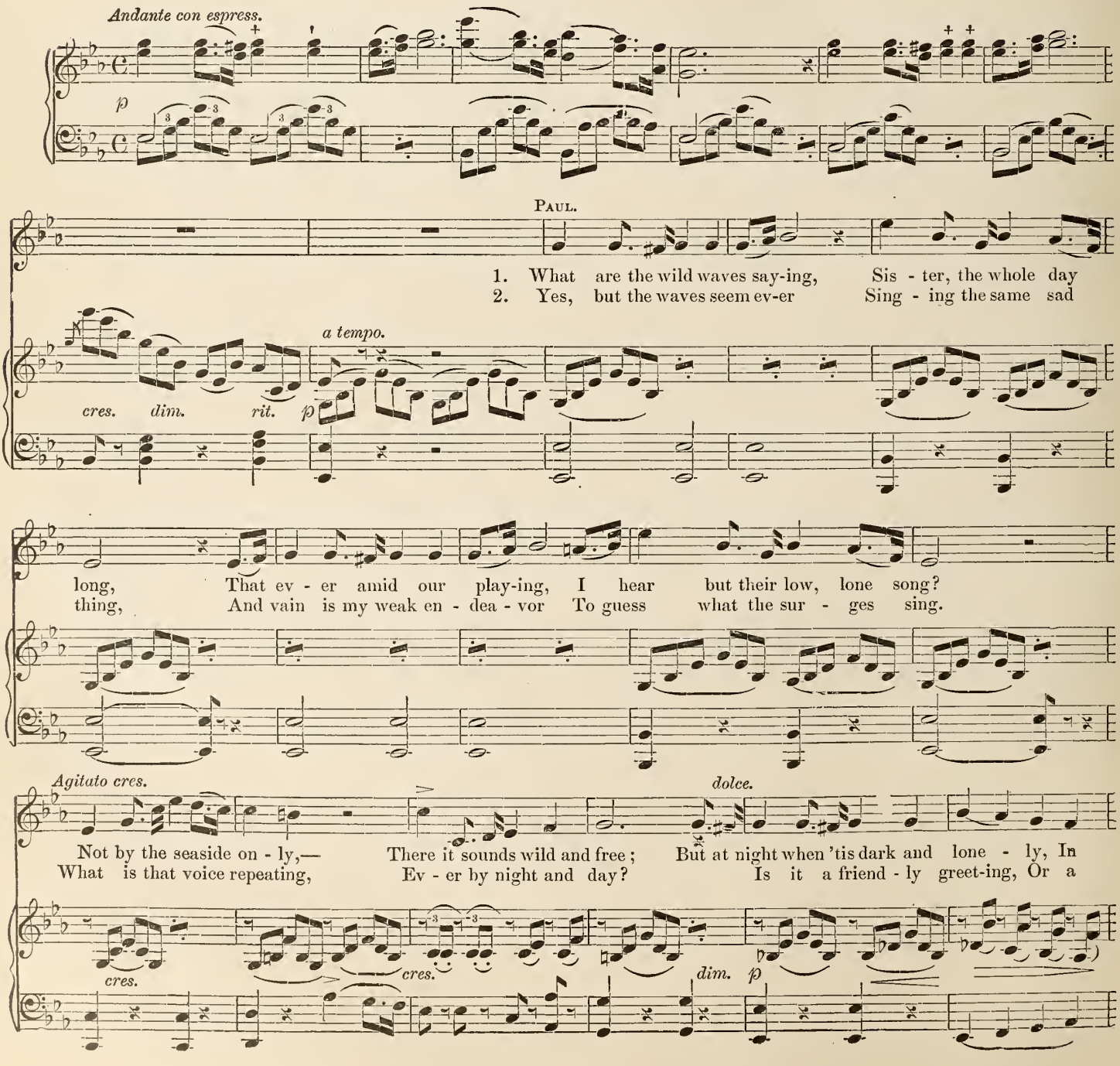


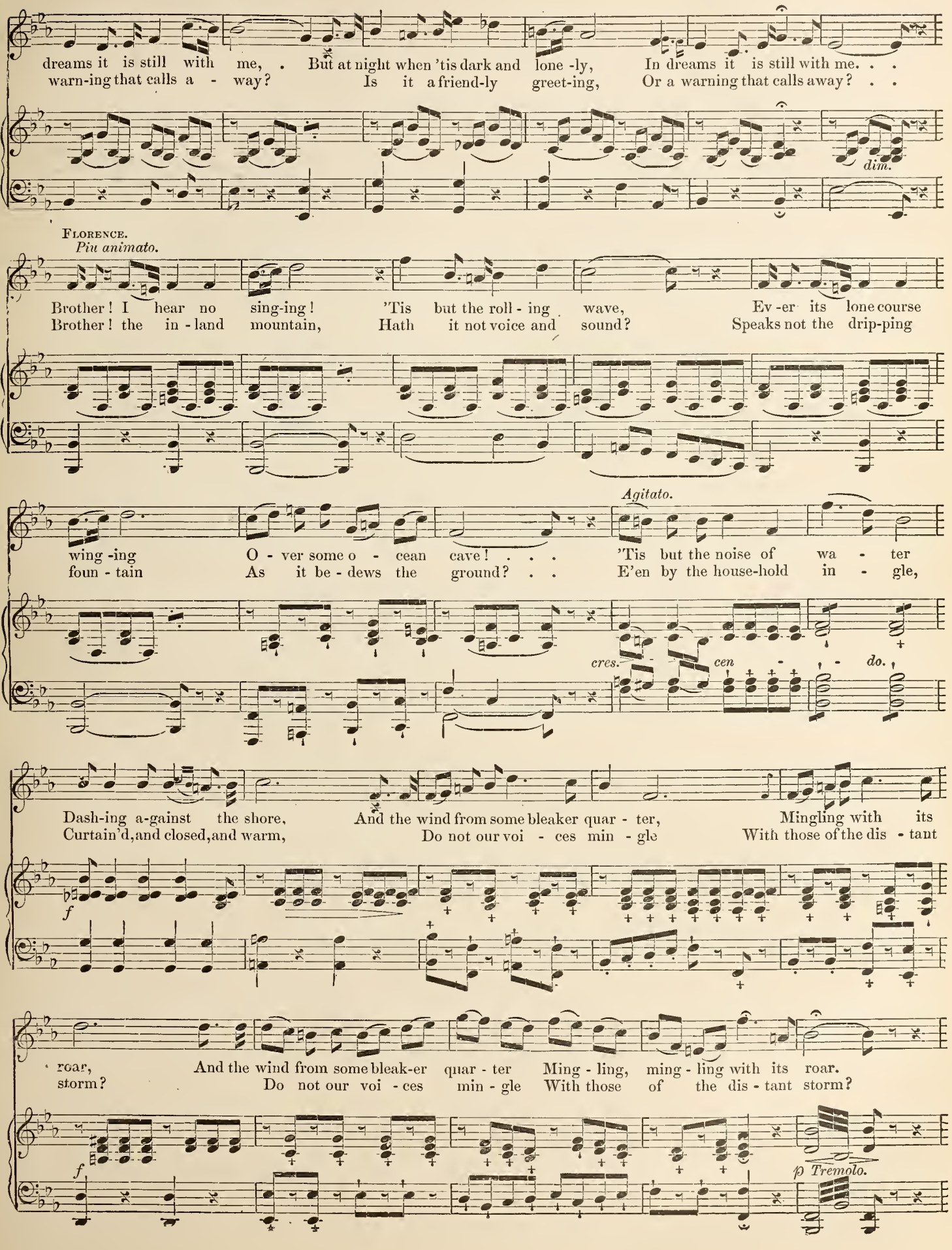

agitato.
Ah! could I fly in- stead of you, I'd tell her how my
tr
p
love is true, My pain to her I would com-plain, That far from her I must re - main! Up-on her breast I then would
Andante con molto espressione.
rest, With kiss for kiss be sweet - ly blest. Oh say, ye lit - tle mer - - ry birds, Oh
L.H.
R.H.
legato.
Ped.
* Ped.
say, . . ye lit - - - tle mer - - ry birds, Will none, will none . . of
Ped.
*
Ped.
ye . . . . . a mes - - sage bear . . . for me?
tr

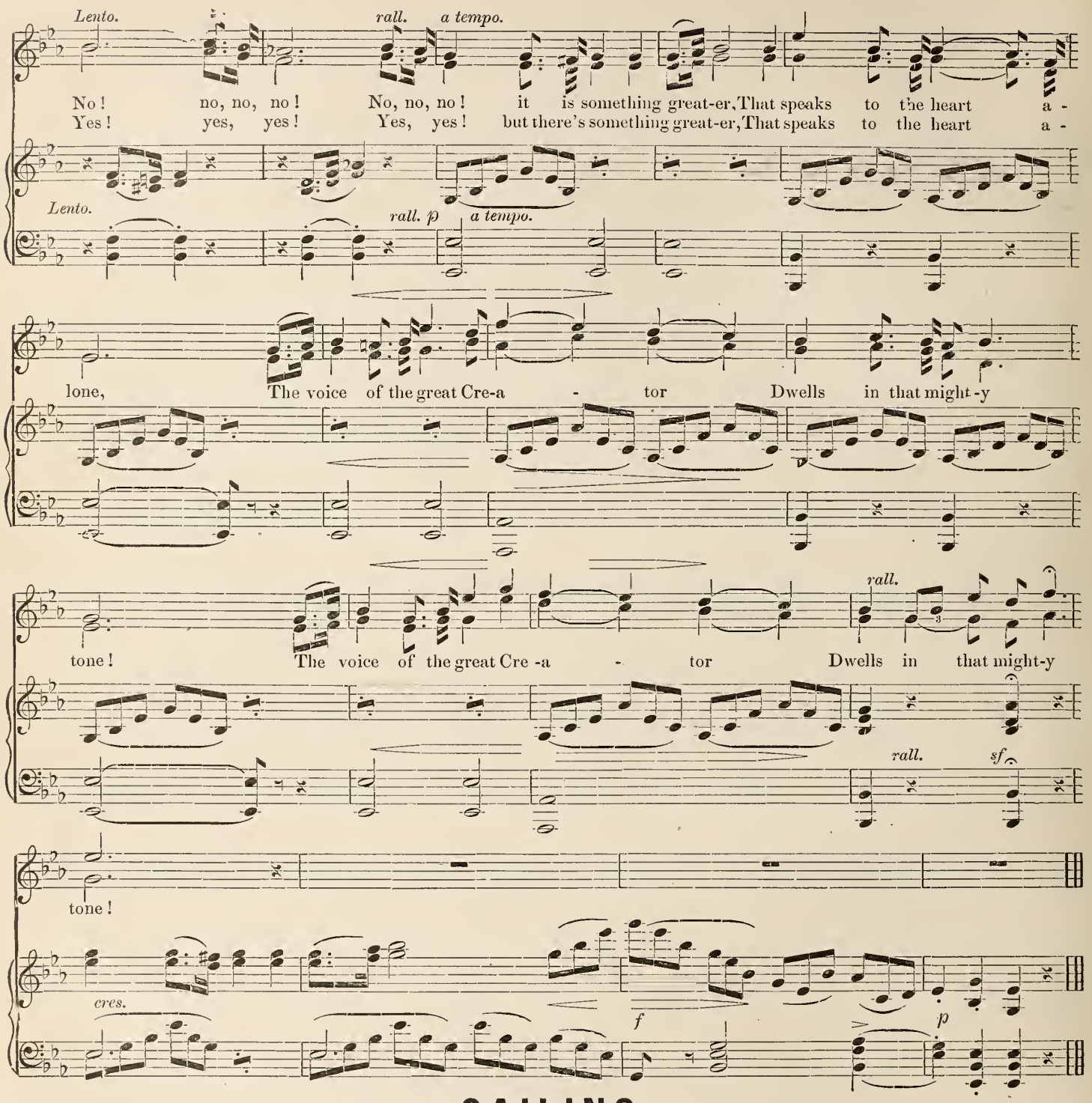


WHAT ARE THE WILD WAVES SAYING?

DUET. MUSIC BY STEPHEN GLOVER.

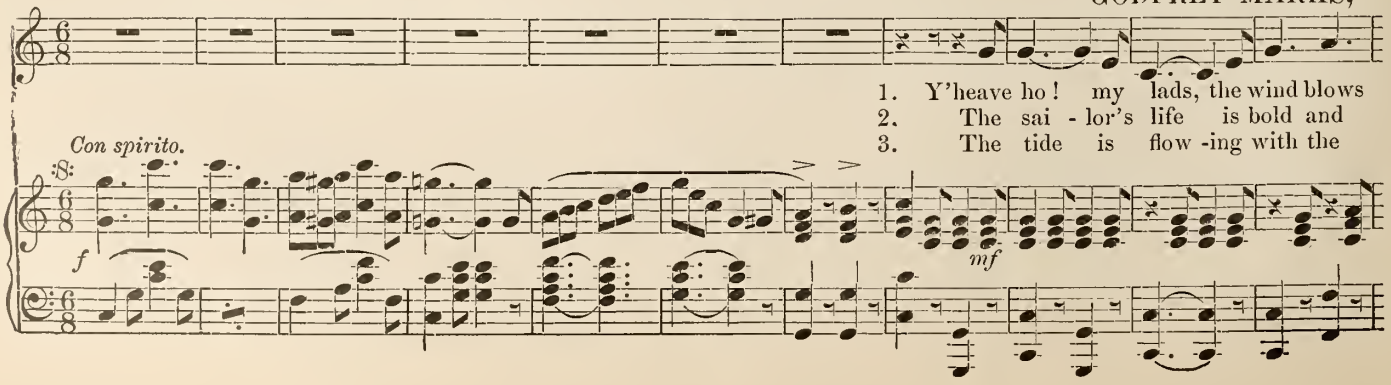


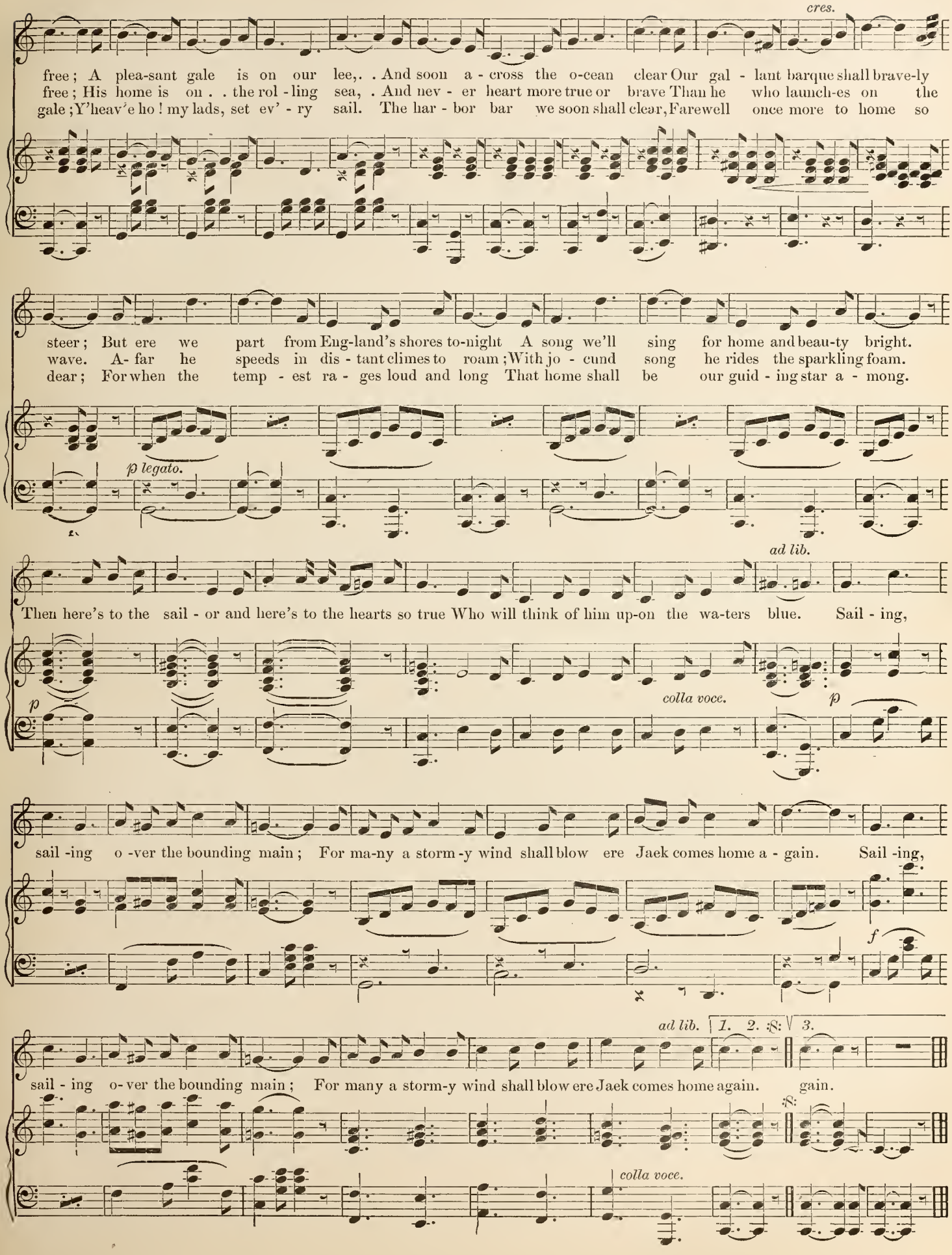

dreams it is still with me, . But at night when 'tis dark and lone -ly, In dreams it is still with me. . .
warn-ing that calls a - way? Is it a friend-ly greet-ing, Or a warning that calls away? . .
dim.
Florence.
Piu animato.
Brother! I hear no sing-ing! 'Tis but the roll - ing wave, Ev -er its lone course
Brother! the in - land mountain, Hath it not voice and sound? Speaks not the drip-ping
Agitato.
wing -ing O - ver some o - cean cave! . . . 'Tis but the noise of wa - ter
foun - tain As it be - dews the ground? . . E'en by the house-hold in - gle,
cres.
cen - - - do.
Dash-ing a-gainst the shore, And the wind from some bleaker quar - ter, Mingling with its
Curtain'd, and closed, and warm, Do not our voi - ces min - gle With those of the dis - tant
f
roar, And the wind from some bleak-er quar - ter Ming - ling, ming - ling with its roar.
storm? Do not our voi - ces min - gle With those of the dis - tant storm?
f
p Tremolo.



SAILING.

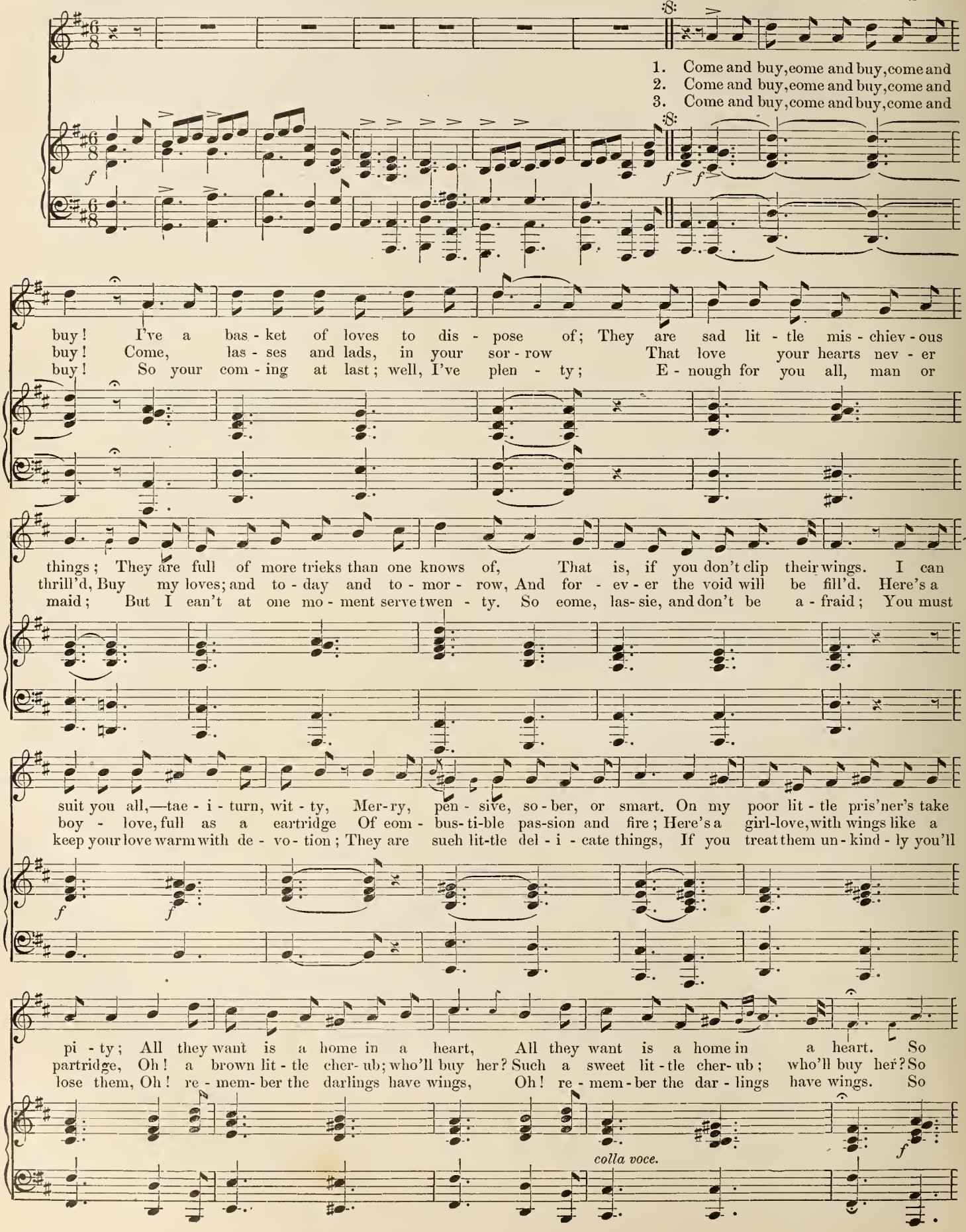
GODFREY MARKS,



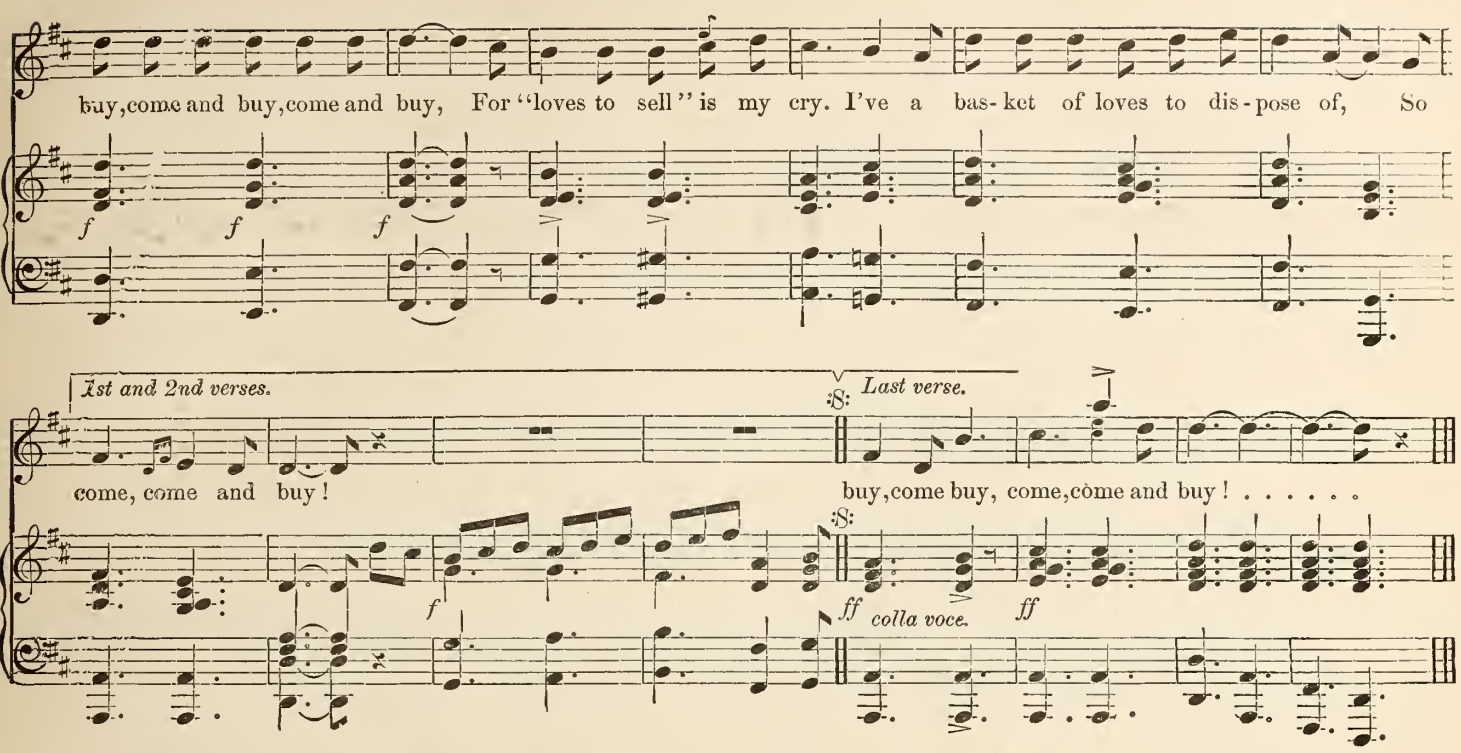

cres.
free; A plea-sant gale is on our lee,. . And soon a - cross the o-cean clear Our gal - lant barque shall brave-ly
free; His home is on . . the rol - ling sea, . And nev - er heart more true or brave Than he who launch-es on the
gale; Y'heav'e ho! my lads, set ev' - ry sail. The har - bor bar we soon shall clear, Farewell once more to home so
steer; But ere we part from Eng-land's shores to-night A song we'll sing for home and beau-ty bright.
wave. A- far he speeds in dis - tant climes to roam; With jo - cund song he rides the sparkling foam.
dear; For when the temp - est ra - ges loud and long That home shall be our guid - ing star a - mong.
p legato.
ad lib.
Then here's to the sail - or and here's to the hearts so true Who will think of him up-on the wa-ters blue. Sail - ing,
p
colla voce.
p
sail -ing o -ver the bounding main; For ma-ny a storm -y wind shall blow ere Jack comes home a - gain. Sail -ing,
f
ad lib.
1. 2.
3.
sail - ing o-ver the bounding main; For many a storm-y wind shall blow ere Jack comes home again. gain.
colla voce.

A BASKET OF LOVES.

WORDS BY J. JEMMETT BROWNE. MUSIC BY THEO. MARZIALS.

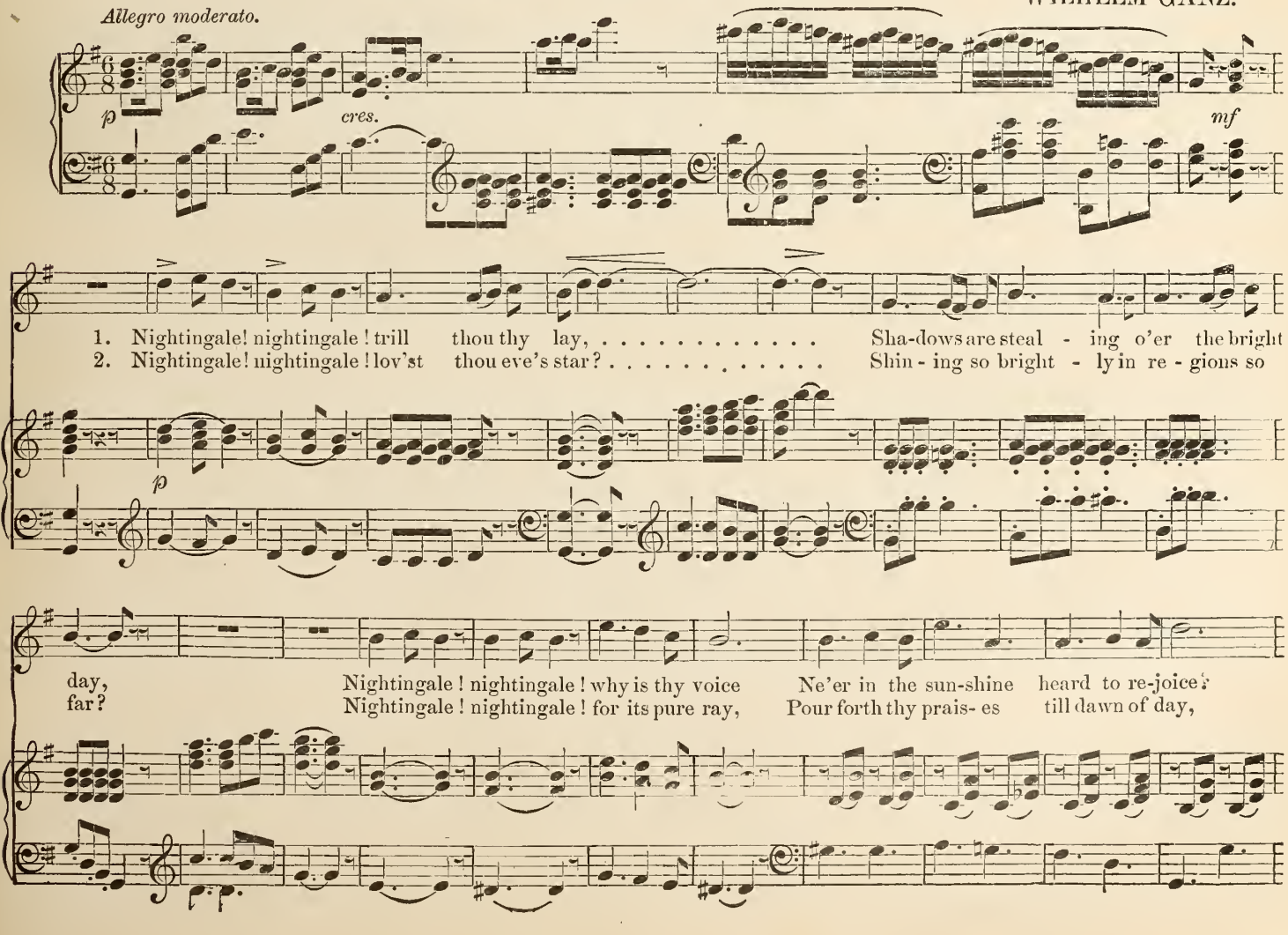


JULIA RIVÉ KING.

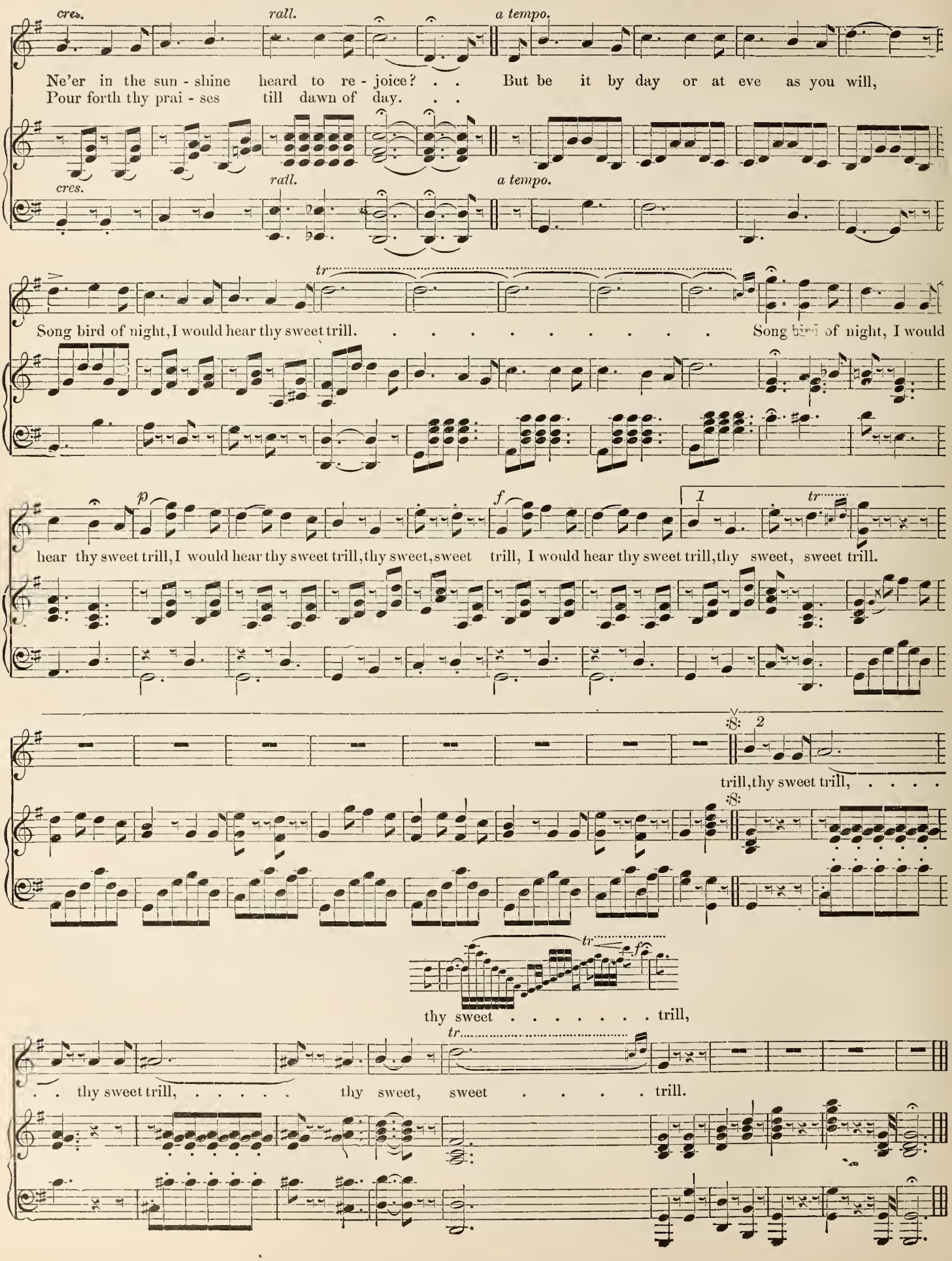


THE NIGHTINGALE'S TRILL.

WILHELM GANZ.

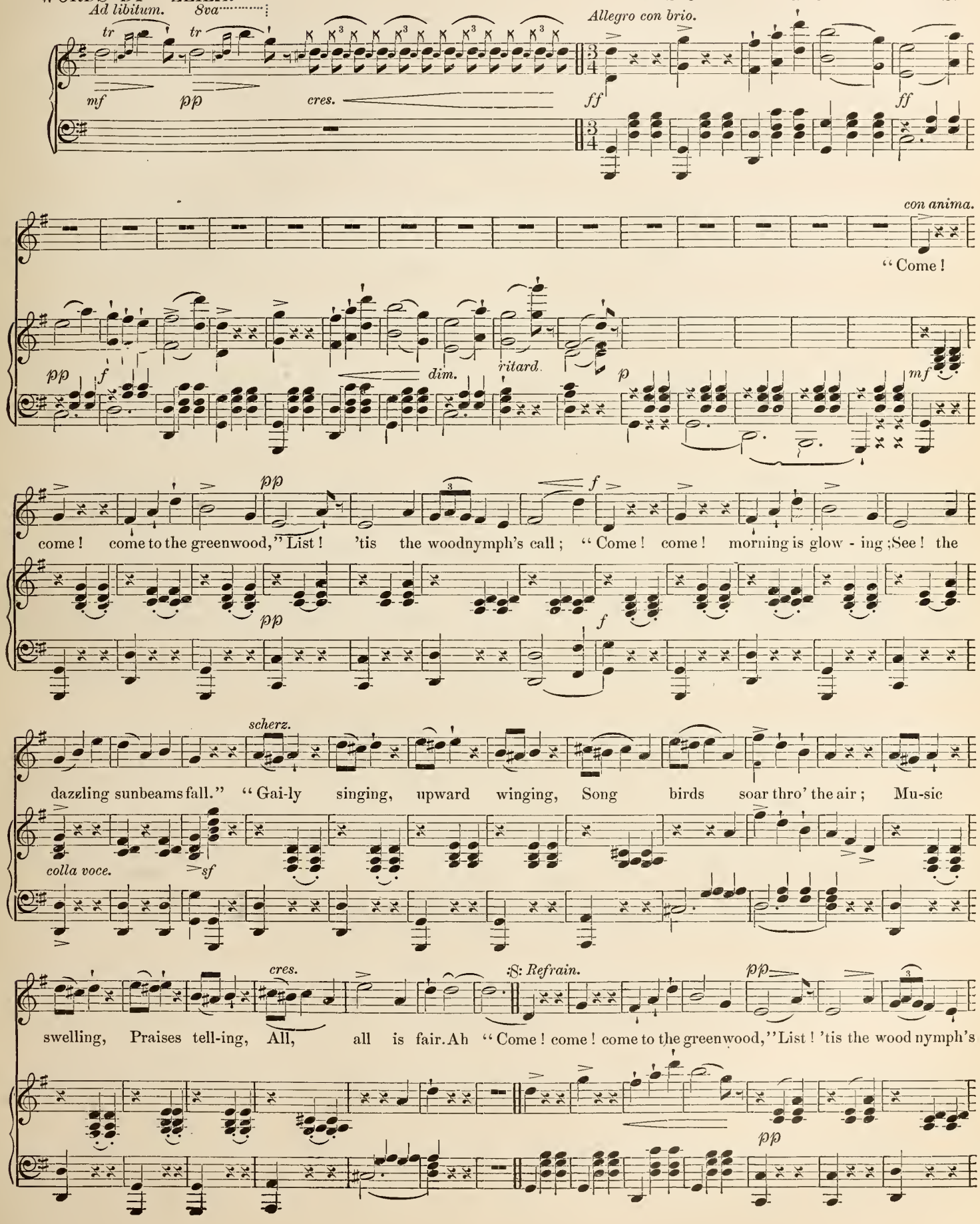


THE NIGHTINGALE'S TRILL. CONCLUDED.

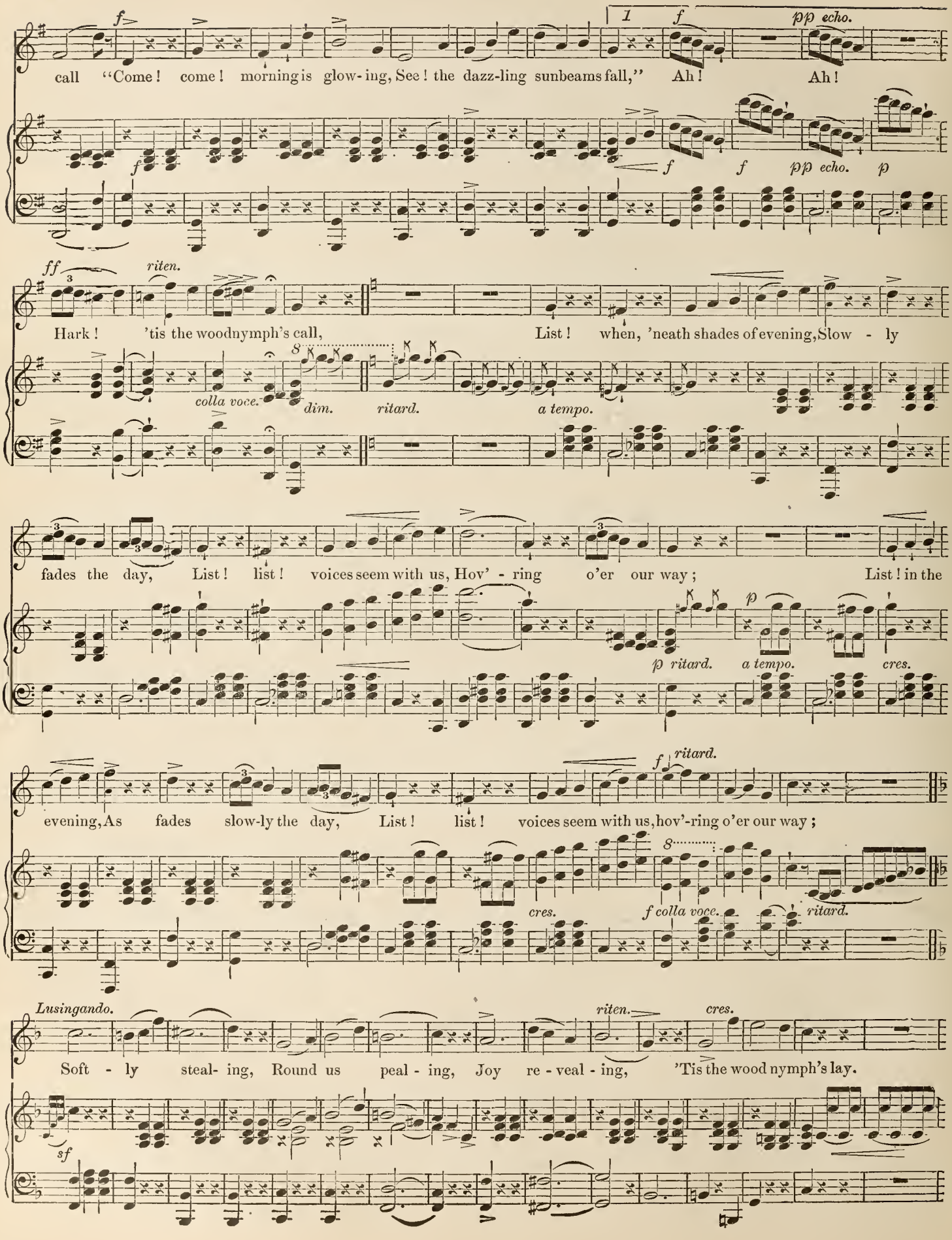


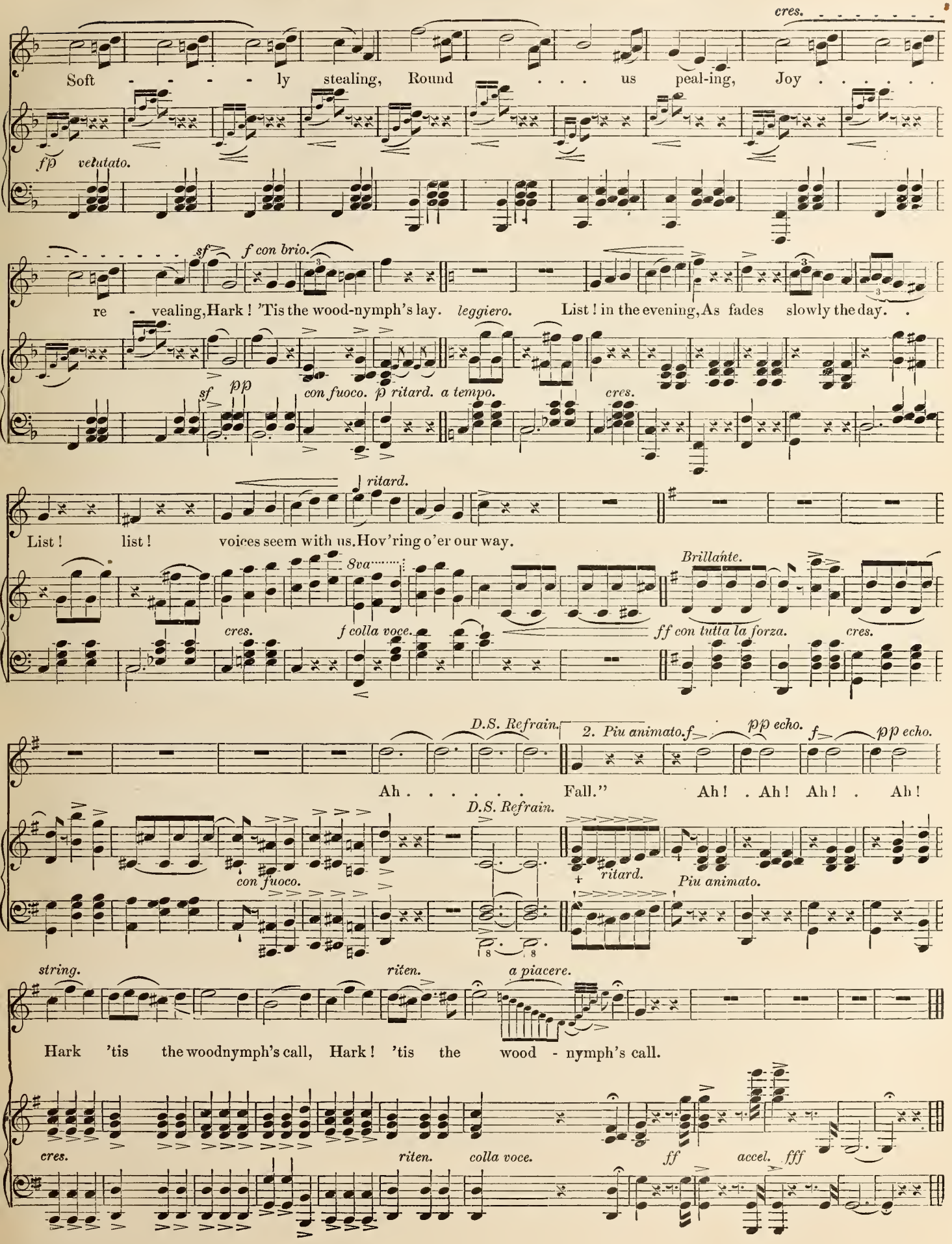
THE WOOD NYMPH'S CALL.

WORDS BY "ZEILA." MUSIC BY LANGTON WILLIAMS.



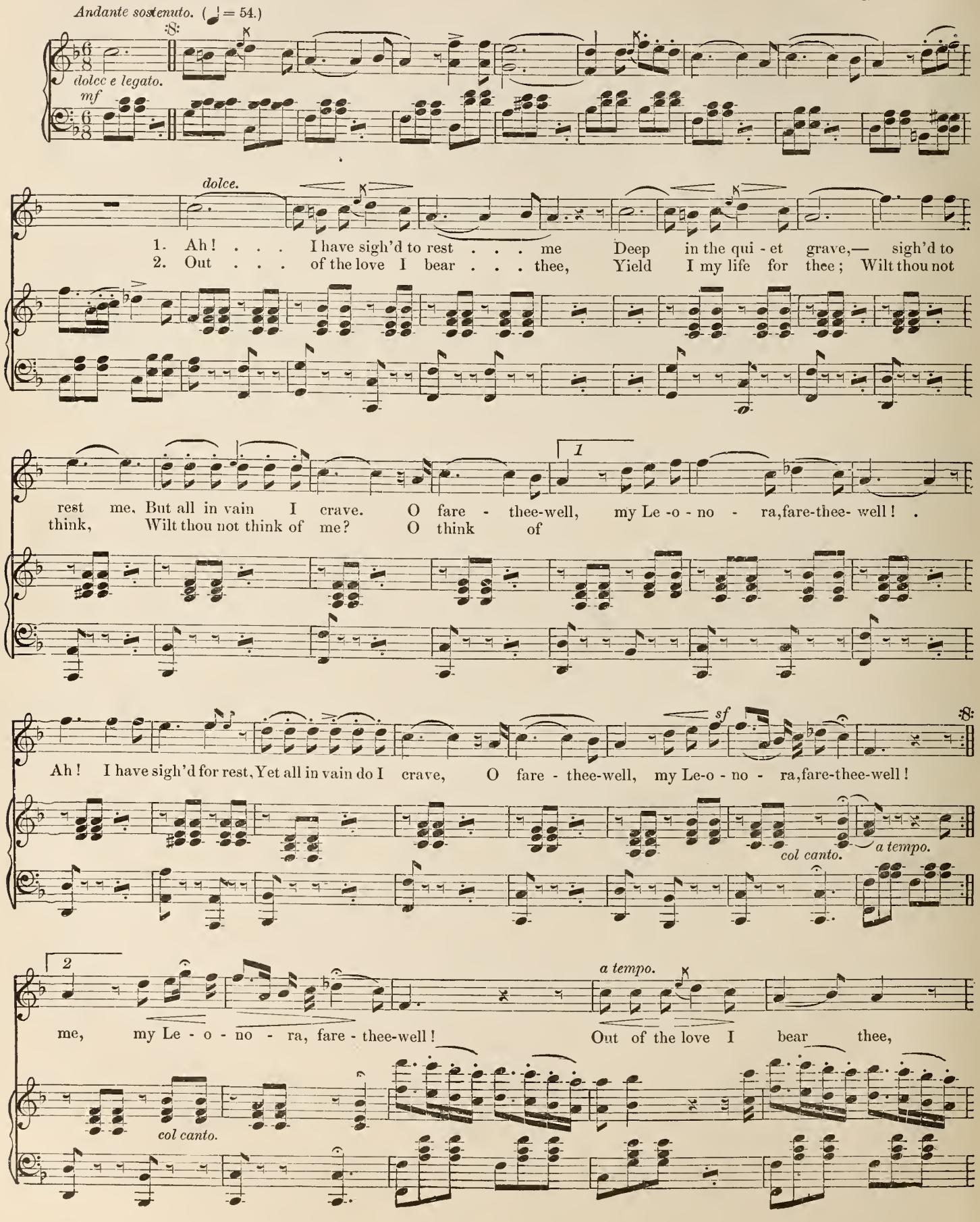
THE WOOD NYMPH'S CALL. CONTINUED.

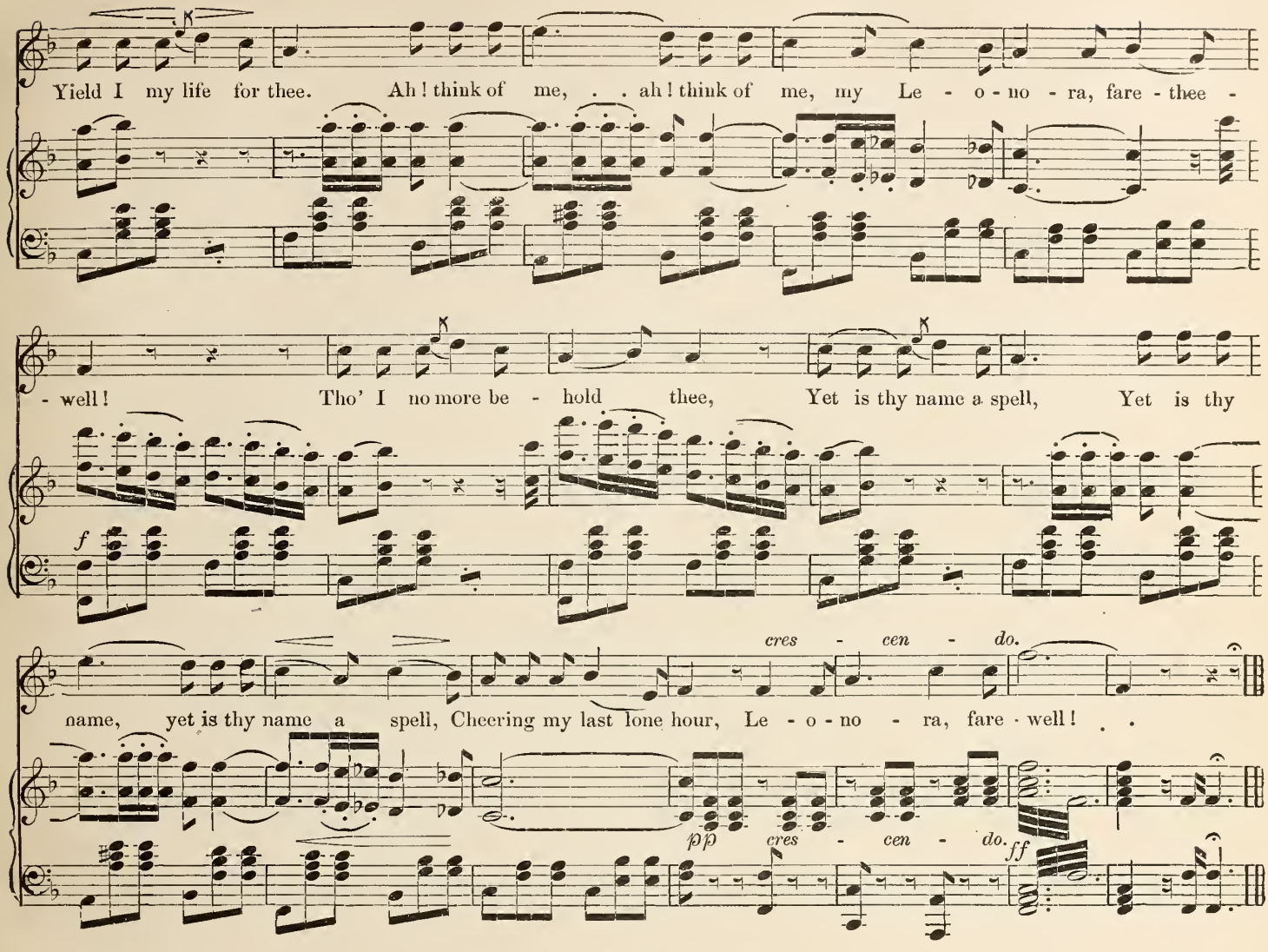



cres.
Soft - - - - ly stealing, Round . . . us peal-ing, Joy . . . . . .
fp velutato.
sf f con brio.
re - vealing, Hark! 'Tis the wood-nymph's lay. leggiero. List! in the evening, As fades slowly the day.
sf pp con fuoco. p ritard. a tempo. cres.
ritard.
List! list! voices seem with us. Hov'ring o'er our way.
8va
Brillante.
cres. f colla voce. ff con tutta la forza. cres.
D.S. Refrain. 2. Piu animato. f pp echo. f pp echo.
Ah . . . . . Fall." Ah! . Ah! Ah! . Ah!
D.S. Refrain.
con fuoco. ritard. Piu animato.
string. riten. a piacere.
Hark 'tis the woodnymph's call, Hark! 'tis the wood - nymph's call.
cres. riten. colla voce. ff accel. fff

AH! I HAVE SIGH'D TO REST ME.

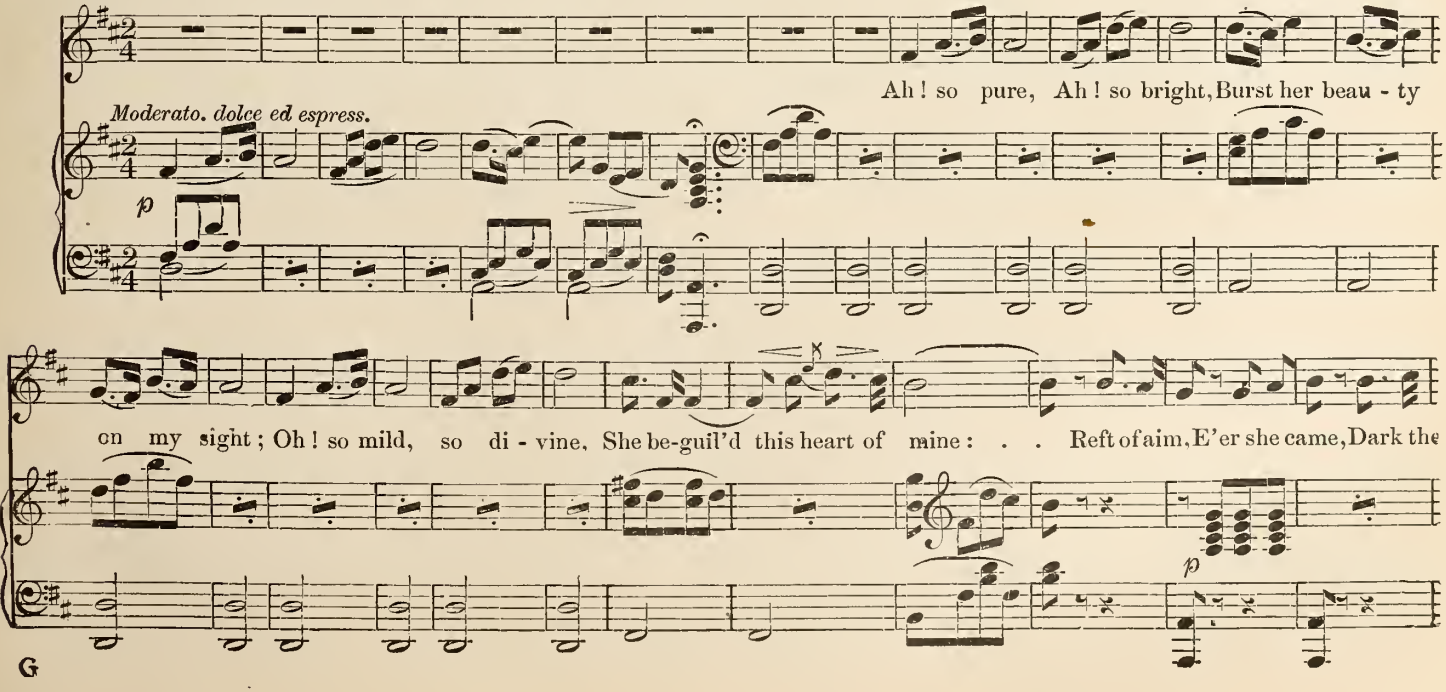
ENGLISH WORDS BY C. JEFFERYS. COMPOSED BY G. VERDI.

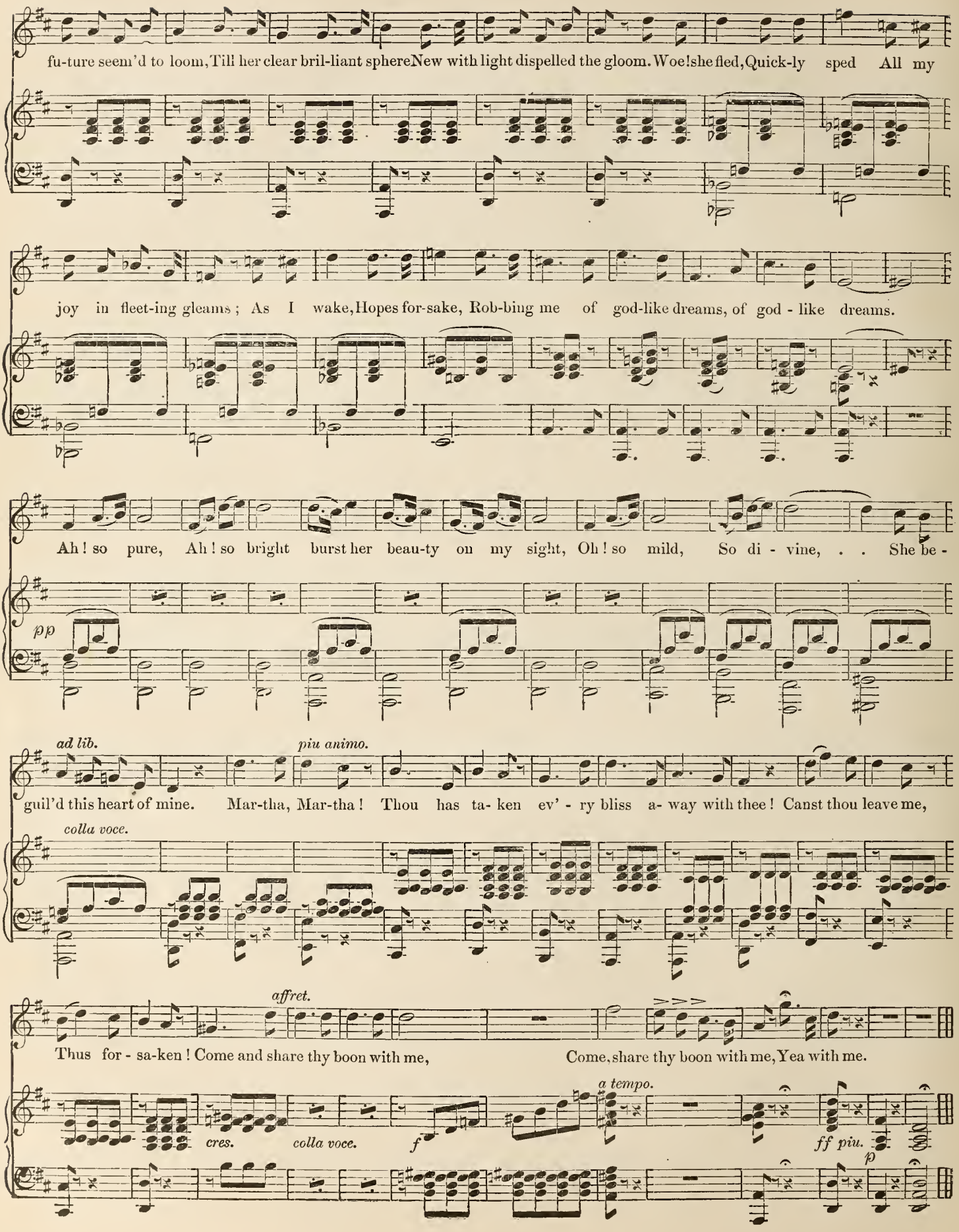




AH! SO PURE.

FROM "MARTHA." BY FLOTOW.




fu-ture seem'd to loom, Till her clear bril-liant sphere New with light dispelled the gloom. Woe! she fled, Quick-ly sped All my
joy in fleet-ing gleams; As I wake, Hopes for-sake, Rob-bing me of god-like dreams, of god - like dreams.
Ah! so pure, Ah! so bright burst her beau-ty on my sight, Oh! so mild, So di - vine, . . She be -
pp
ad lib.
piu animo.
guil'd this heart of mine. Mar-tha, Mar-tha! Thou has ta- ken ev' - ry bliss a- way with thee! Canst thou leave me,
colla voce.
affret.
Thus for - sa-ken! Come and share thy boon with me, Come, share thy boon with me, Yea with me.
a tempo.
cres.
colla voce.
f
ff piu.
p

THE LORD CHANCELLOR'S SONG.

(IOLANTHE.)

A. SULLIVAN.

LORD CHAN.

1. The Law is the true embod - i - ment Of ev - 'ry thing that's
2. But though the com - pliment im - plied Inflates me with le
3. And ev - 'ry one who'd marry a Ward Must come to me for

:S: *Allegro vivace.*

p

ex - cellent. It has no kind of fault or flaw, And I, my lords, em - bod - y the Law, The
gi - timate pride, It neverthe - less can't be denied, That it has its in - con - ve - ni ent side, For I'm
my ac - cord, And in my court I sit all day, Giving a - gree - a - ble girls a - way, With

con - sti - tu - tion - al guar - dian I Of pretty young Wards in chan - cer - y, All ver - y a - gree - a - ble girls—and none Are
not so old, and not so plain, And I'm quite prepared to marry again, But there'd be the deuce to pay in the Lords If I
one for him—and one for he—And one for you—and one for ye— And one for thou—and one for thee— But

p

o - ver the age of twen - ty - one. A pleas - ant oc - cu - pa - tion for A
feil in love with one of my Wards! Which rath - er tries my tem - per, for I'm
never, oh! never a one for me! Which is ex - as - per - a - ting, for A

p

CHORUS OF PEERS.

rather suscep - ti - ble Chan - cel - lor! A pleas - ant oc - cu - pa - tion for A rather suscep - ti - ble Chan - cel - lor!
such a suscep - ti - ble Chan - cel - lor! Which rath - er tries his tem - per, for He's *such* a suscep - ti - ble Chan - cel - lor!
highly suscep - ti - ble Chan - cel - lor! Which is ex - as - per - a - ting, for A highly suscep - ti - ble Chan - cel - lor!

:S:

f

ff

:S:

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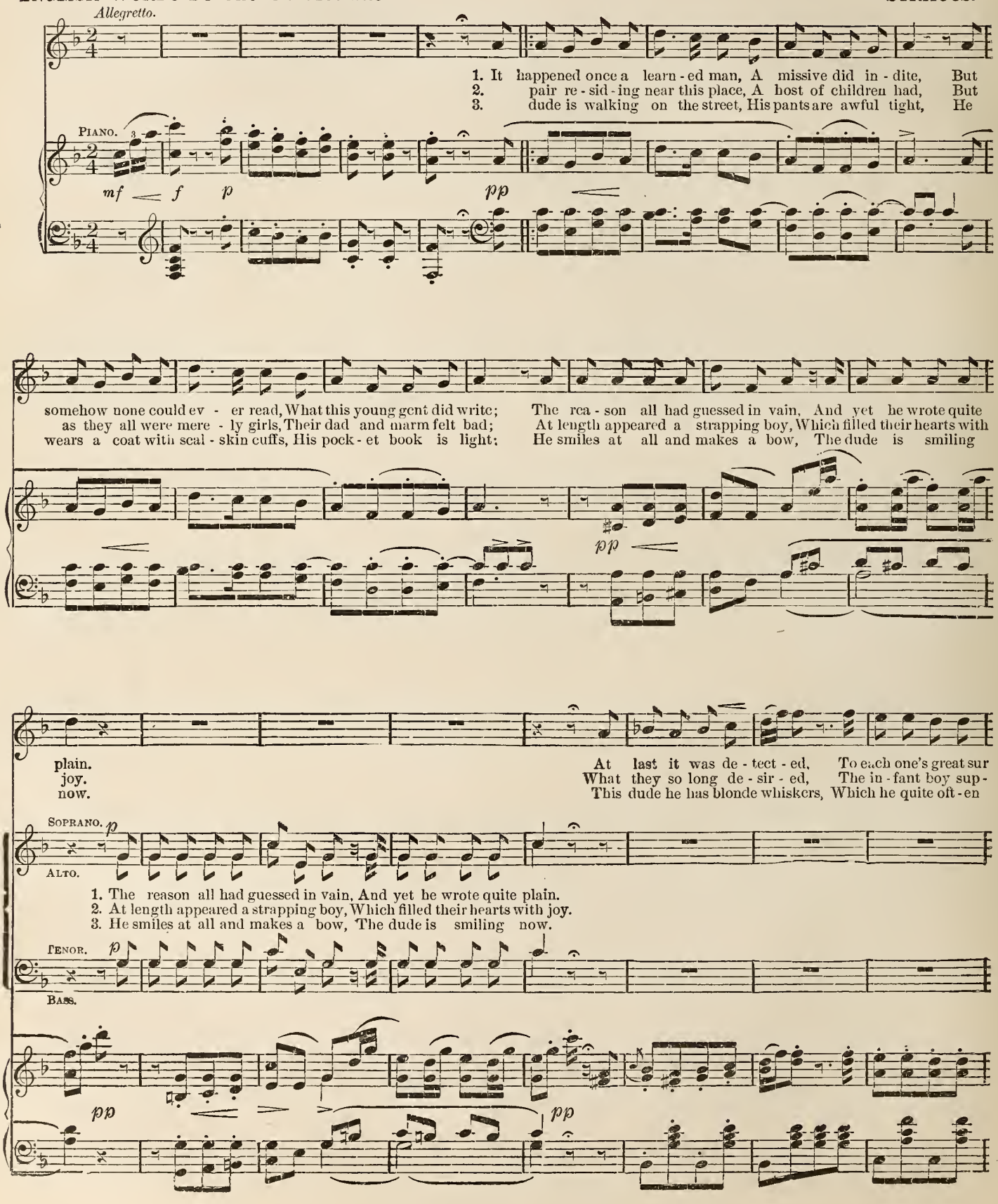
ONCE ON A TIME.

(PRINCE METHUSALEM.)

ENGLISH WORDS BY GEO. M. VICKERS. STRAUSS.



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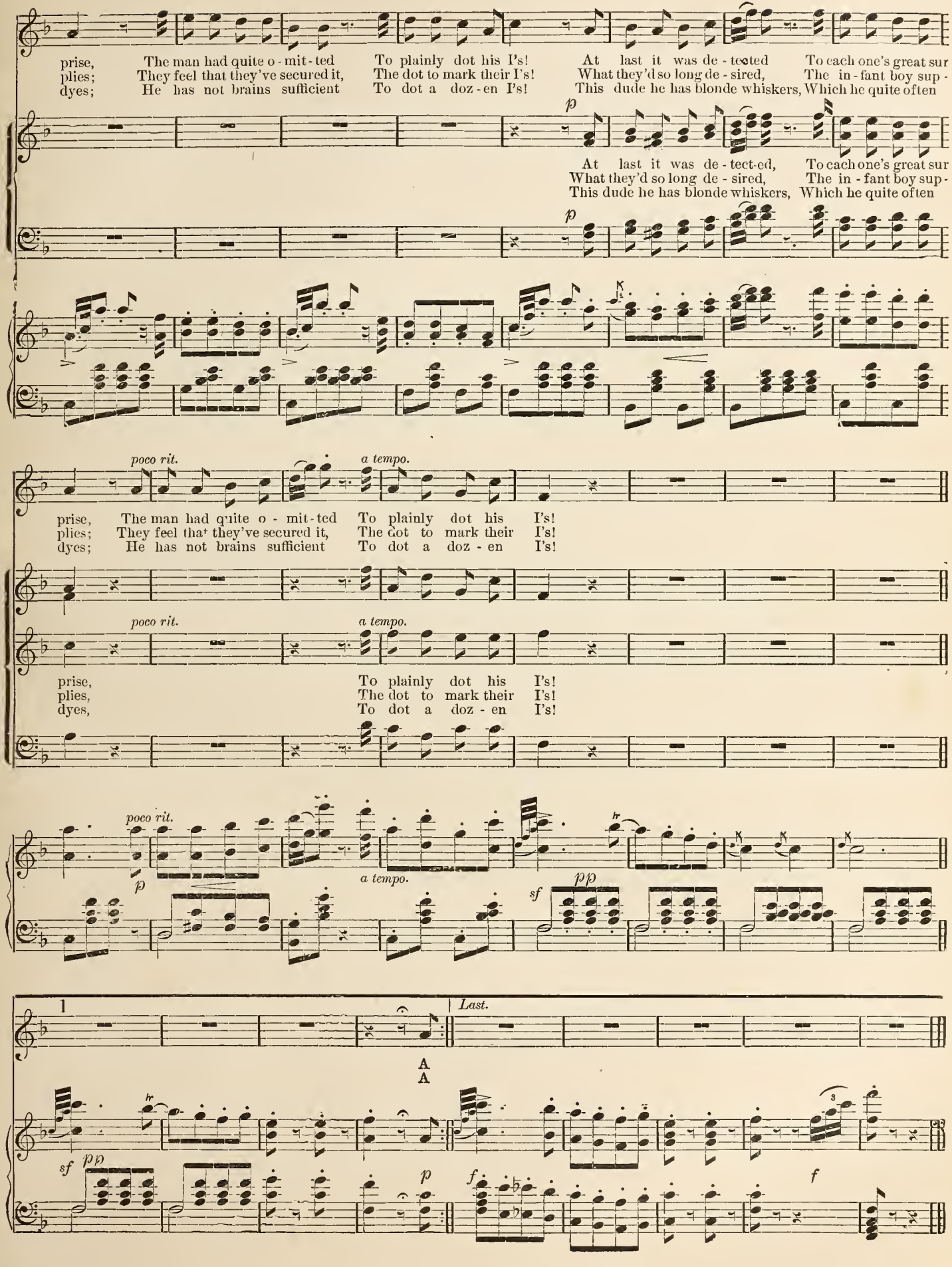
ITALO CAMPANINI.


prise, The man had quite o - mit - ted To plainly dot his I's! At last it was de - tected To each one's great sur
plies; They feel that they've secured it, The dot to mark their I's! What they'd so long de - sired, The in - fant boy sup -
dyes; He has not brains sufficient To dot a doz - en I's! This dude he has blonde whiskers, Which he quite often
p
At last it was de - tect-ed, To each one's great sur
What they'd so long de - sired, The in - fant boy sup -
This dude he has blonde whiskers, Which he quite often
p
poco rit.
a tempo.
prise, The man had quite o - mit - ted To plainly dot his I's!
plies; They feel that they've secured it, The dot to mark their I's!
dyes; He has not brains sufficient To dot a doz - en I's!
poco rit.
a tempo.
prise, To plainly dot his I's!
plies, The dot to mark their I's!
dyes, To dot a doz - en I's!
poco rit.
p
a tempo.
sf
pp
1
Last.
A
A
sf
pp
p
f
f

COOPER'S SONG.

(BOCCACCIO.)

ENGLISH WORDS BY CRAMER. FRANZ VON SUPPE.

Allegro deciso.

1. When e'er my wife be - gins to scold and me up - braid, There's noth - ing like my singing, To
2. A - gain I tri - umph, for she's fled in rage and fear; The foe has now re - treated, And

stop her constant dinging; My jol - ly tra - la - ra - la..... Will stop her soon, tra - la.
left the field de - feat ed; My jol - ly tra - la - ra - la..... Has caused it all, tra - la.

Tra - la - ra la la la la la oi - a - he oi - a - ha la la ra la la la la

la tra - la - ra - la tra - la - la - la, la!.....

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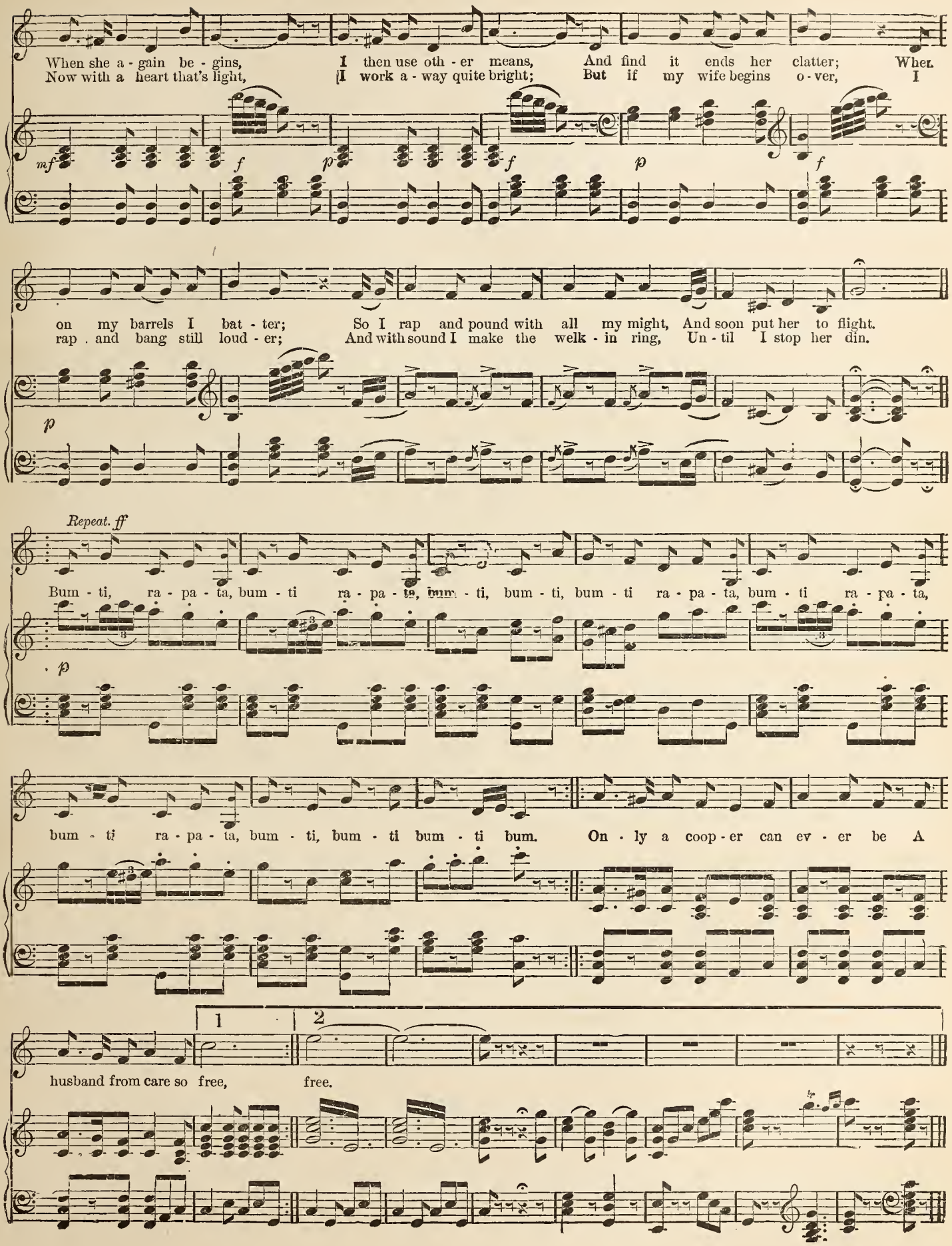
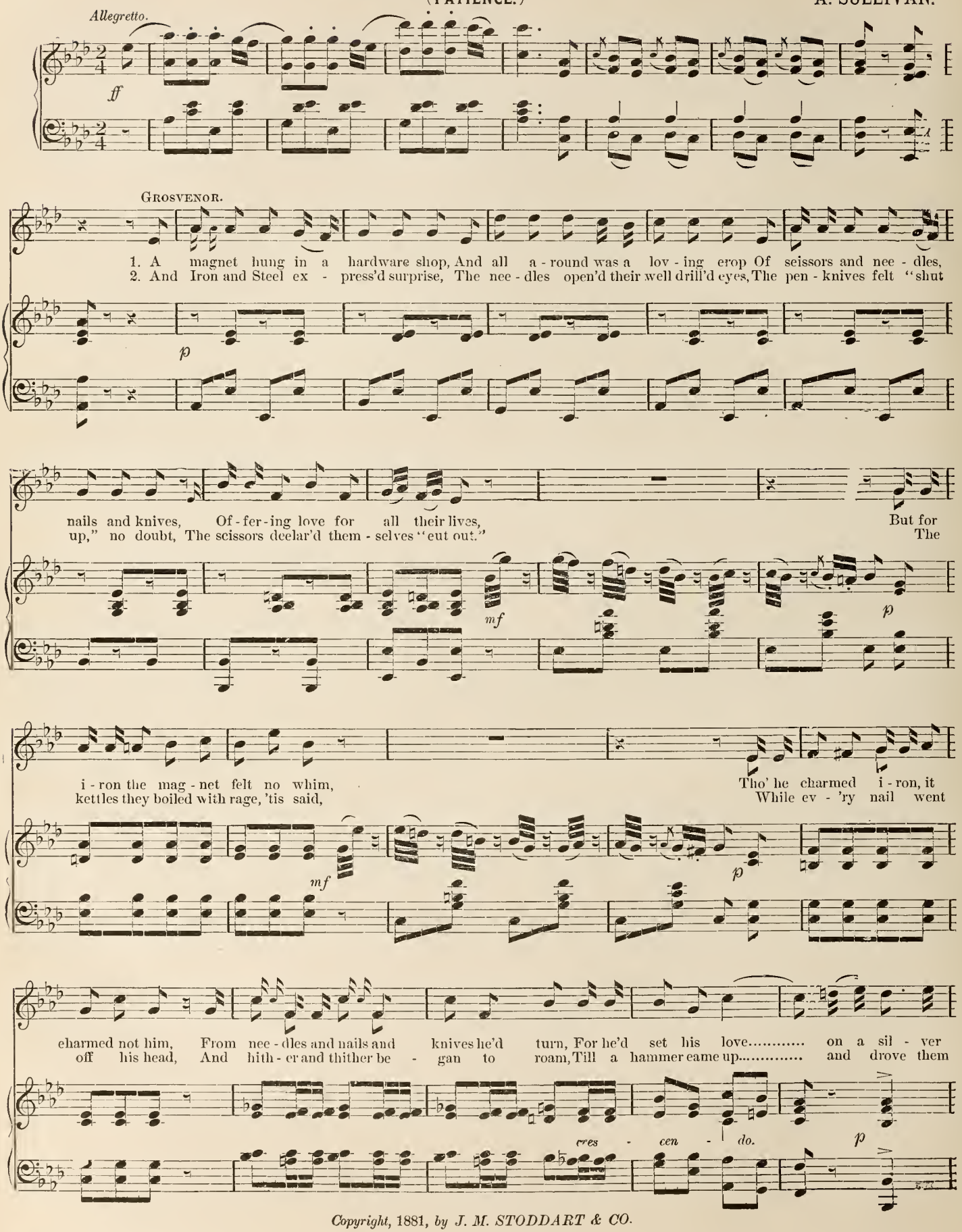

When she a - gain be - gins, I then use oth - er means, And find it ends her clatter; Whe
Now with a heart that's light, I work a - way quite bright; But if my wife begins o - ver, I
mf f p f p f
on my barrels I bat - ter; So I rap and pound with all my might, And soon put her to flight.
rap and bang still loud - er; And with sound I make the welk - in ring, Un - til I stop her din.
p
Repeat. ff
Bum - ti, ra - pa - ta, bum - ti ra - pa - ta, bum - ti, bum - ti, bum - ti ra - pa - ta, bum - ti ra - pa - ta,
p
bum - ti ra - pa - ta, bum - ti, bum - ti bum - ti bum. On - ly a coop - er can ev - er be A
1 2
husband from care so free, free.

THE MAGNET AND CHURN.

(PATIENCE.)

A. SULLIVAN.



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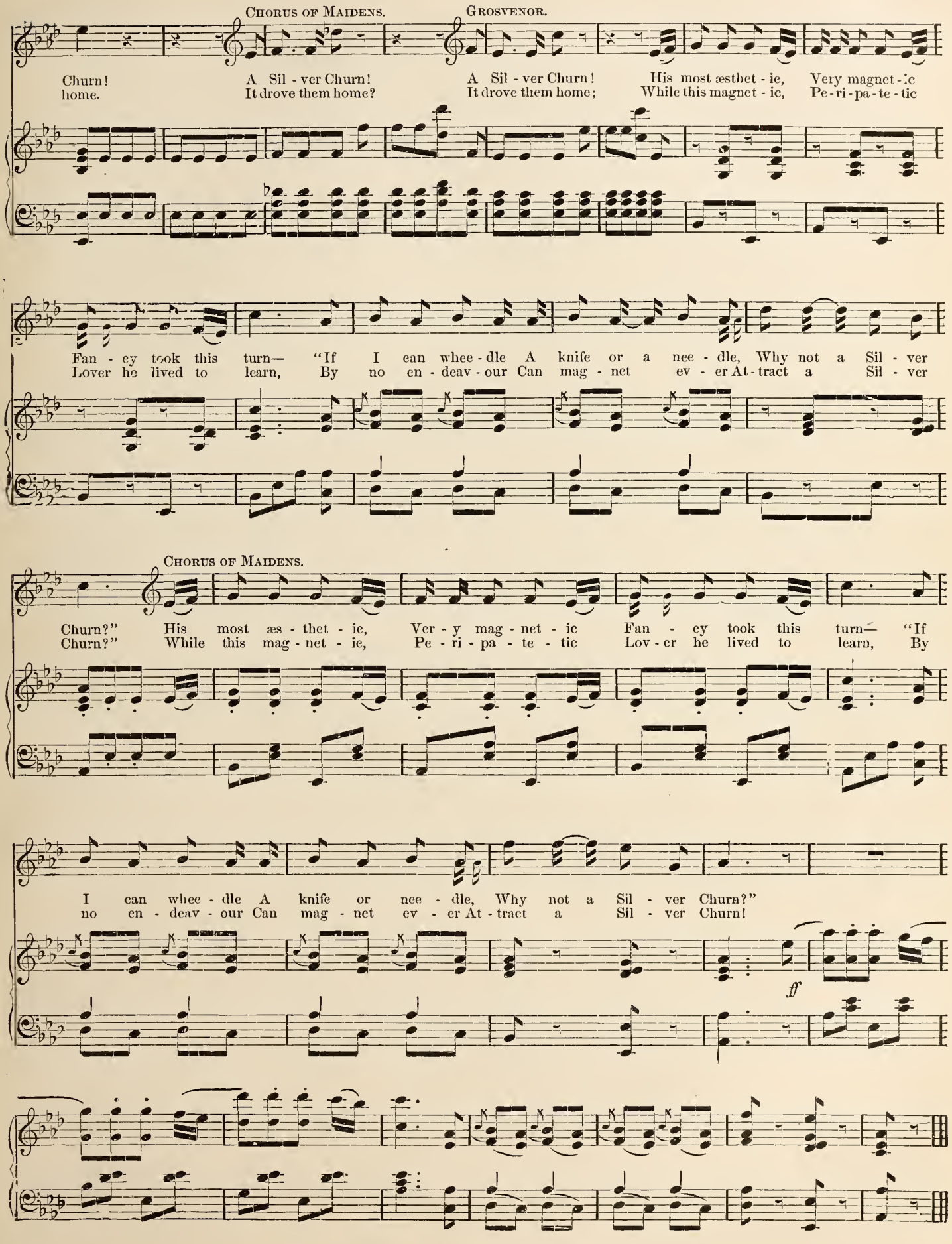
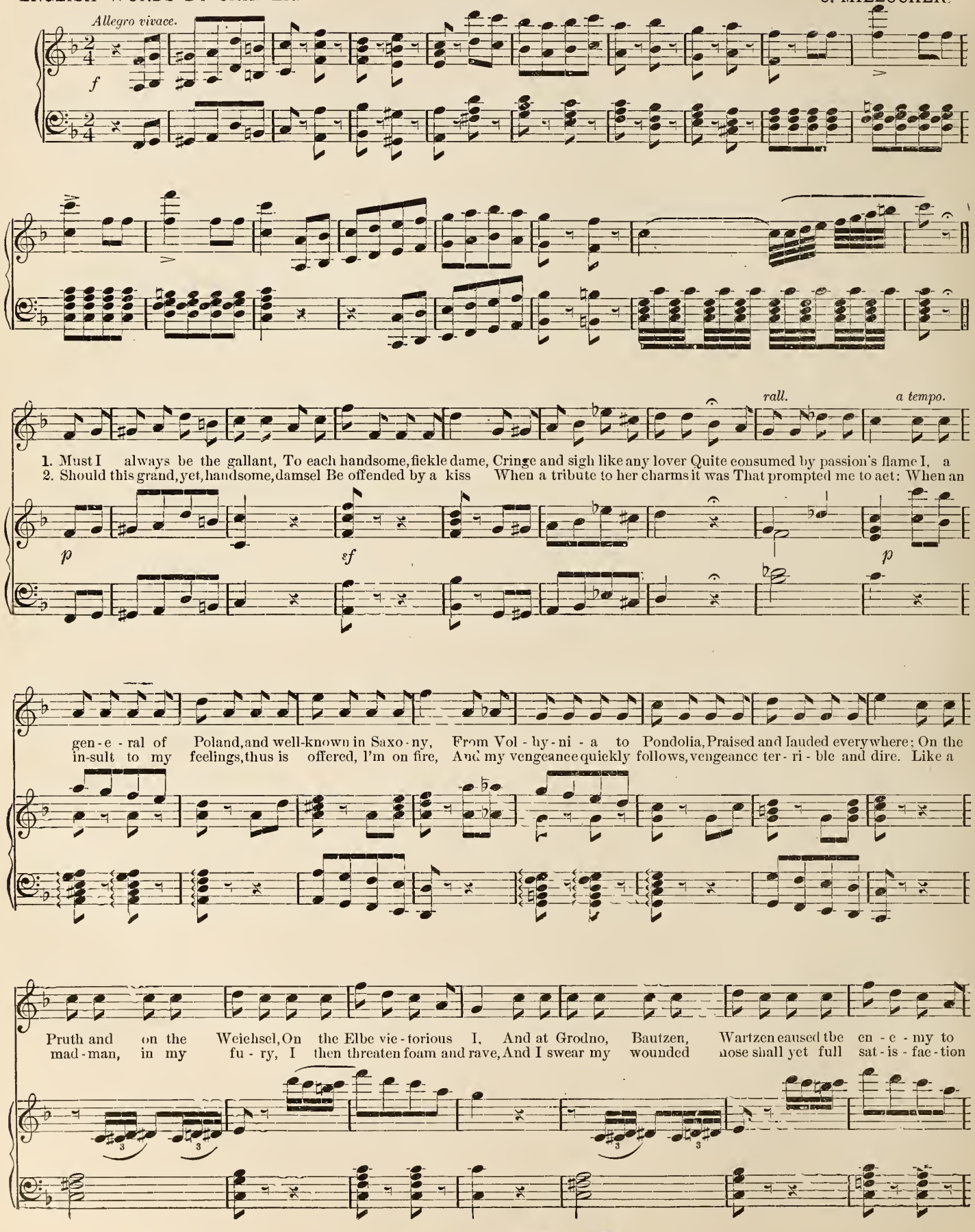

Chorus of Maidens.
Grosvenor.
Churn! A Sil - ver Churn! A Sil - ver Churn! His most æsthet - ic, Very magnet - ic
home. It drove them home? It drove them home; While this magnet - ic, Pe - ri - pa - te - tic
Fan - ey took this turn— "If I can whee - dle A knife or a nee - dle, Why not a Sil - ver
Lover he lived to learn, By no en - deav - our Can mag - net ev - er At - tract a Sil - ver
Chorus of Maidens.
Churn?" His most æs - thet - ic, Ver - y mag - net - ic Fan - ey took this turn— "If
Churn?" While this mag - net - ic, Pe - ri - pa - te - tic Lov - er he lived to learn, By
I can whee - dle A knife or nee - dle, Why not a Sil - ver Churn?"
no en - deav - our Can mag - net ev - er At - tract a Sil - ver Churn!
ff

THE KISS ON THE SHOULDER.

ENGLISH WORDS BY CRAMER. (THE BEGGAR STUDENT.) C. MILLÖCKER.



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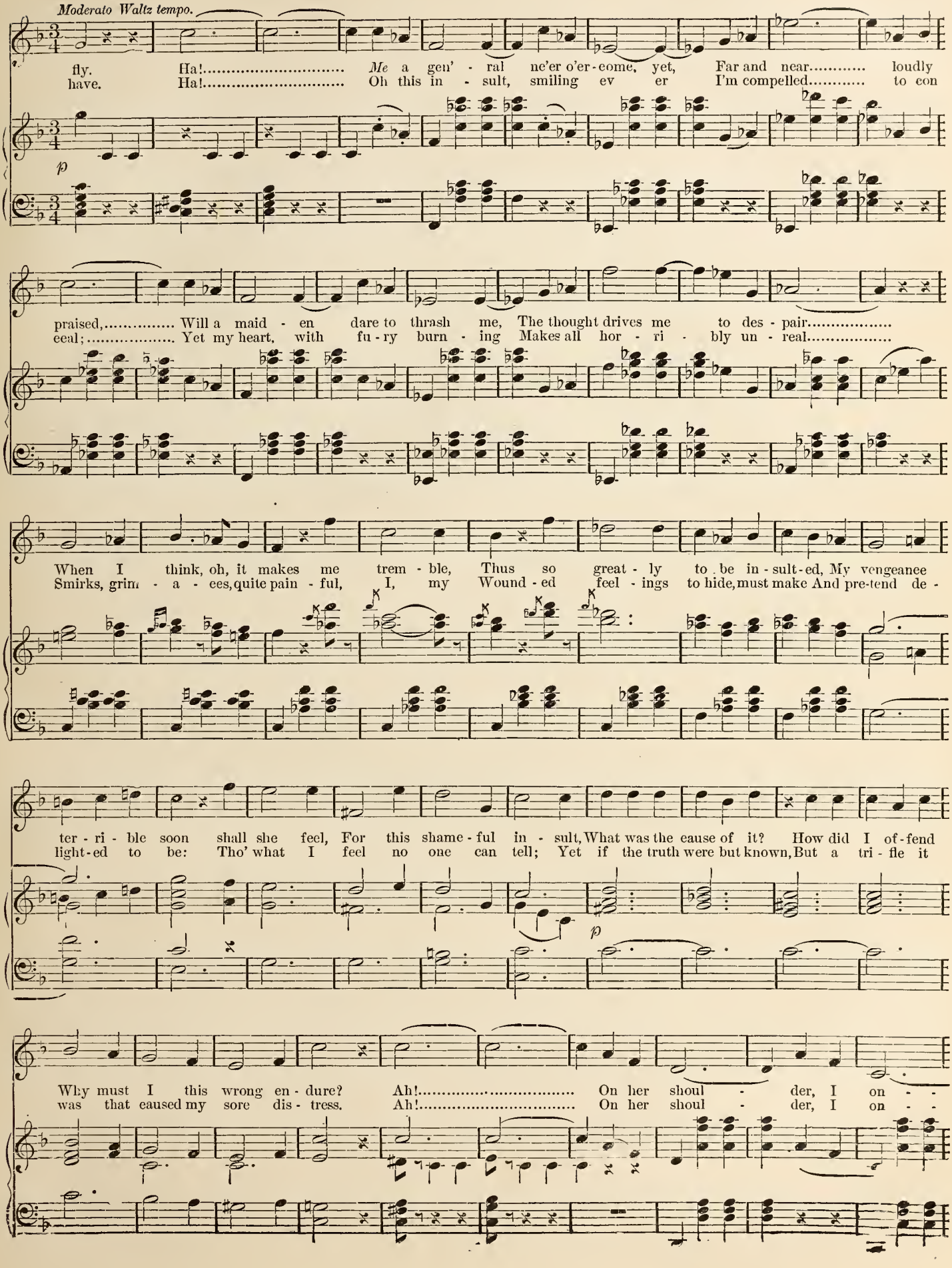
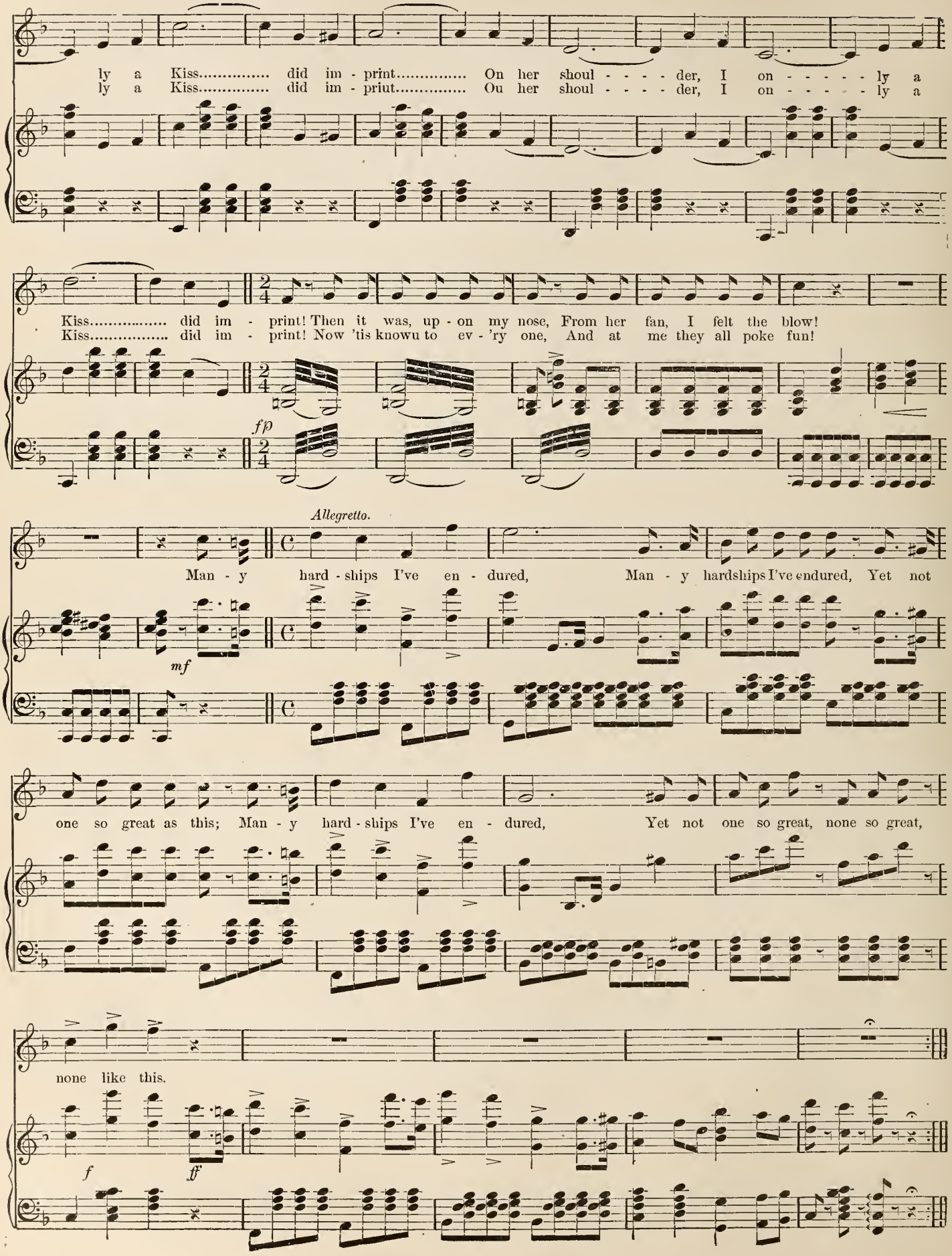
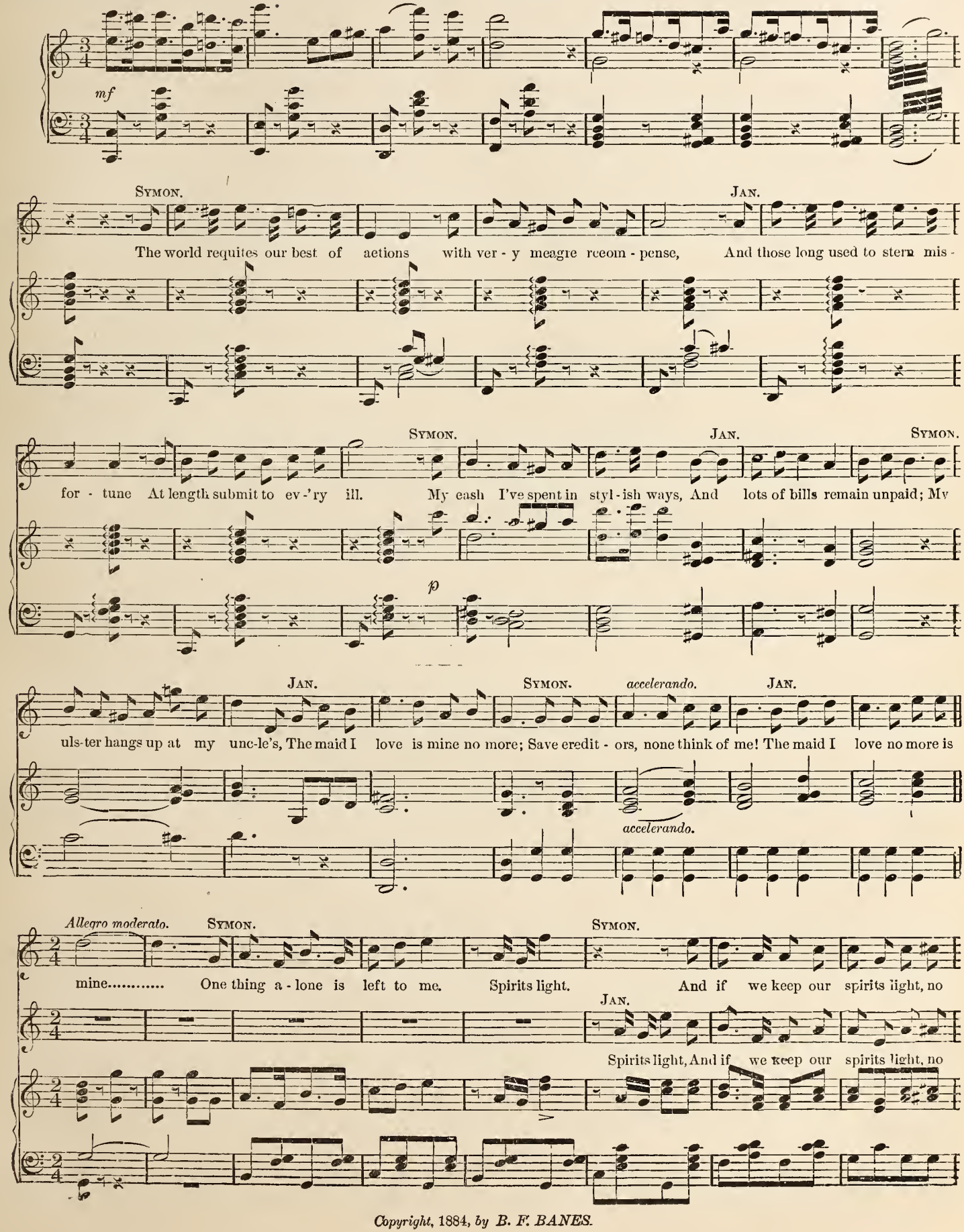

Moderato Waltz tempo.
fly. Ha!..... Me a gen' - ral ne'er o'er-come, yet, Far and near..... loudly
have. Ha!..... Oh this in - sult, smiling ev er I'm compelled..... to con
p
praised,..... Will a maid - en dare to thrash me, The thought drives me to des - pair.....
ceal;..... Yet my heart, with fu - ry burn - ing Makes all hor - ri - bly un - real.....
When I think, oh, it makes me trem - ble, Thus so great - ly to be in - sult-ed, My vengeance
Smirks, grim - a - ees, quite pain - ful, I, my Wound - ed feel - ings to hide, must make And pre-tend de -
ter - ri - ble soon shall she feel, For this shame - ful in - sult, What was the cause of it? How did I of-fend
light-ed to be: Tho' what I feel no one can tell; Yet if the truth were but known, But a tri - fle it
p
Why must I this wrong en - dure? Ah!..... On her shoul - der, I on - -
was that caused my sore dis - tress. Ah!..... On her shoul - der, I on - -

THE KISS ON THE SHOULDER. CONCLUDED.



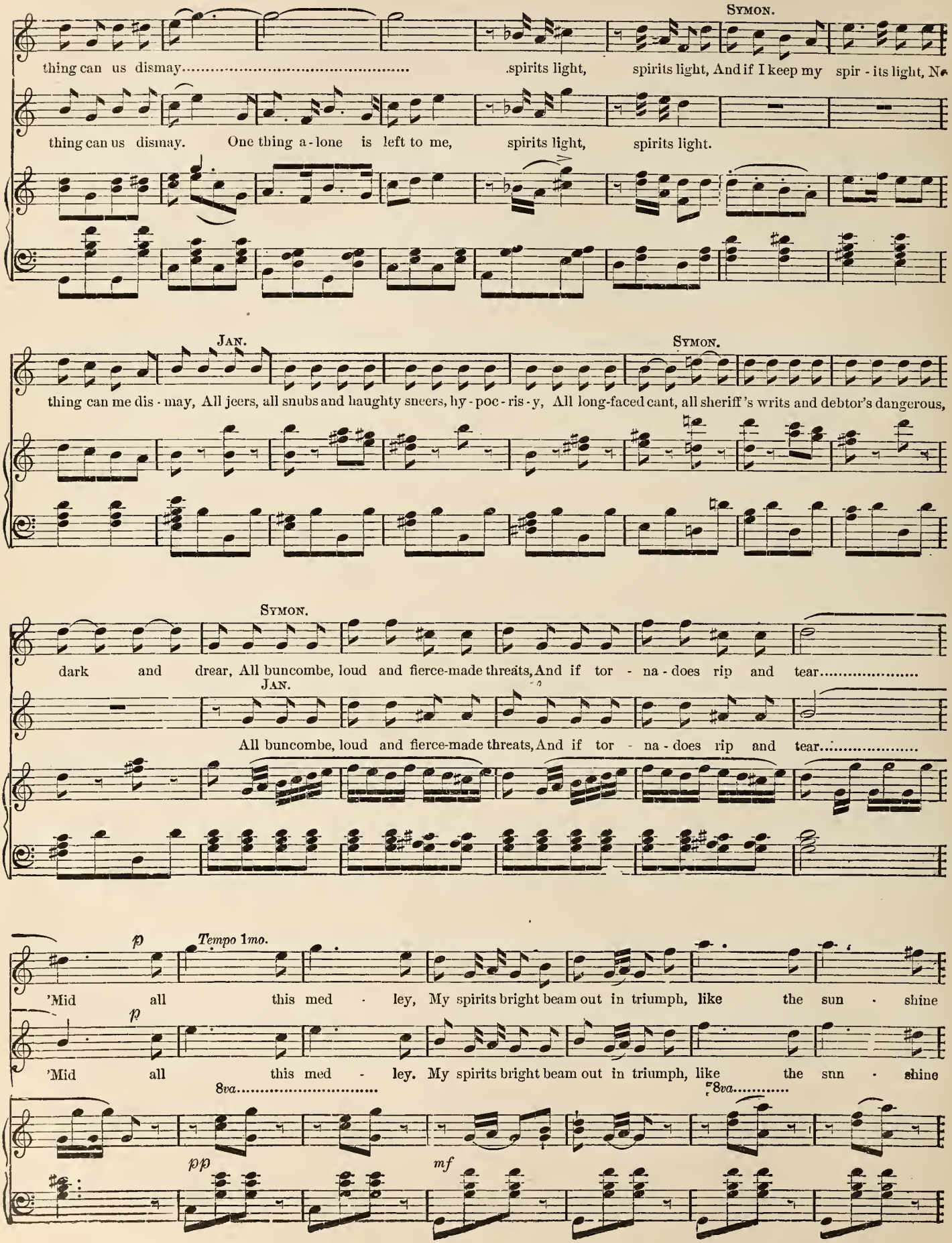
STUDENTS' DUET.

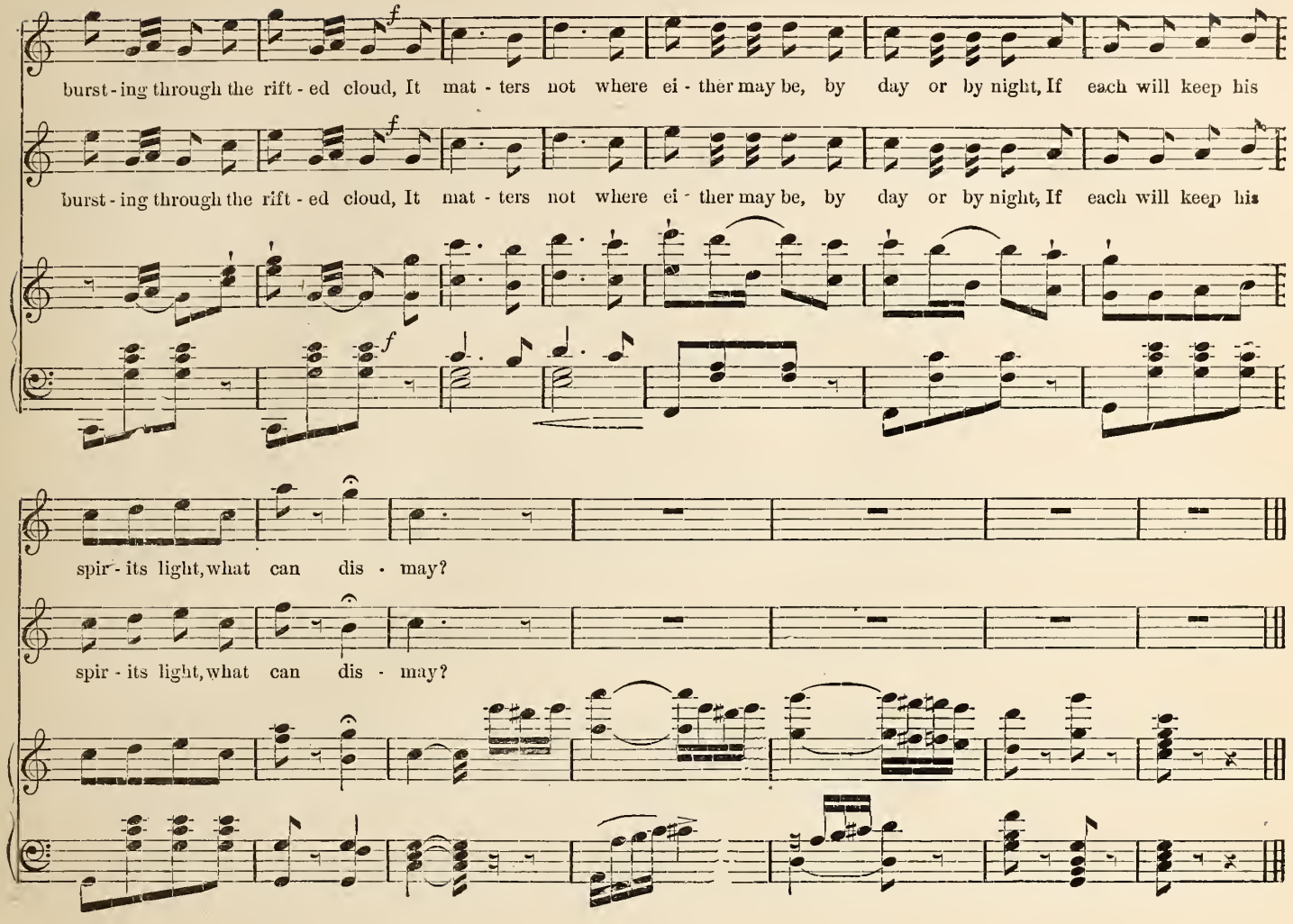
ENGLISH WORDS BY GEO. M. VICKERS. (THE BEGGAR STUDENT.) C. MILLÖCKER.



Copyright, 1884, *by B. F. BANES.*

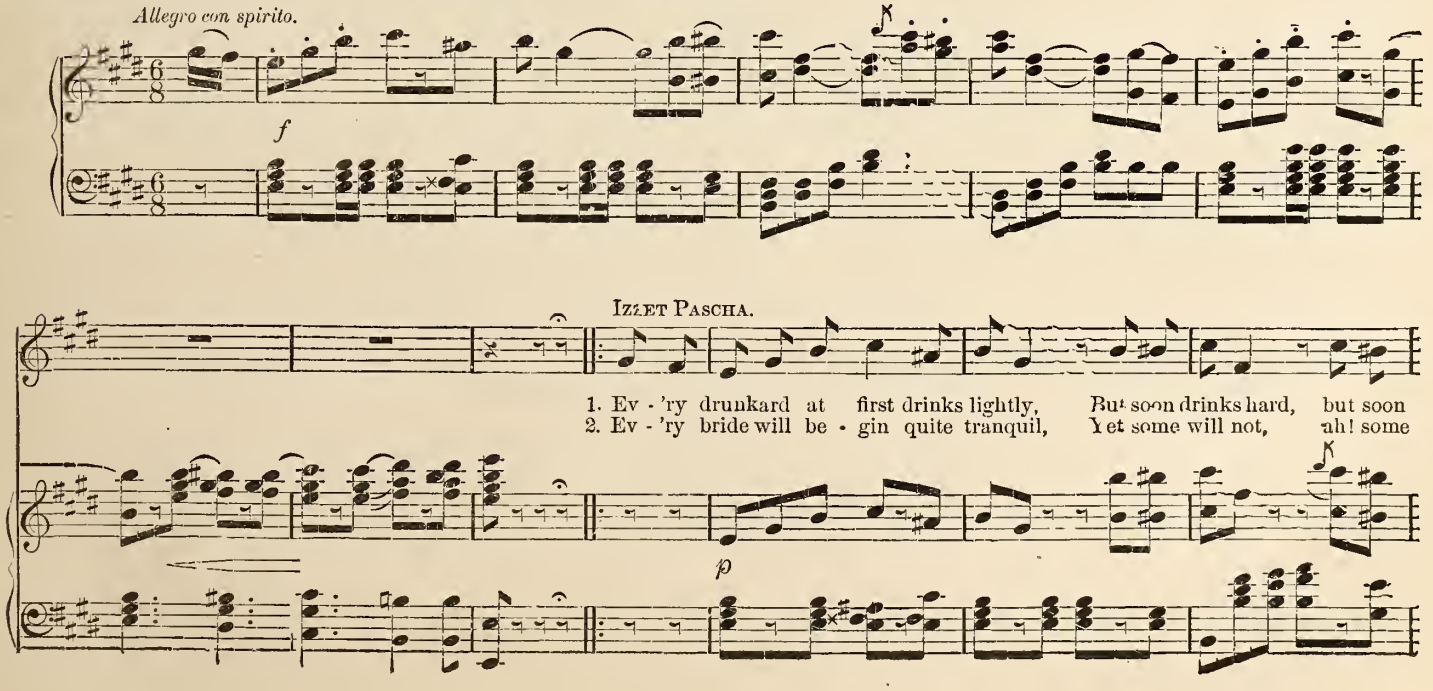
STUDENTS' DUET. CONTINUED.



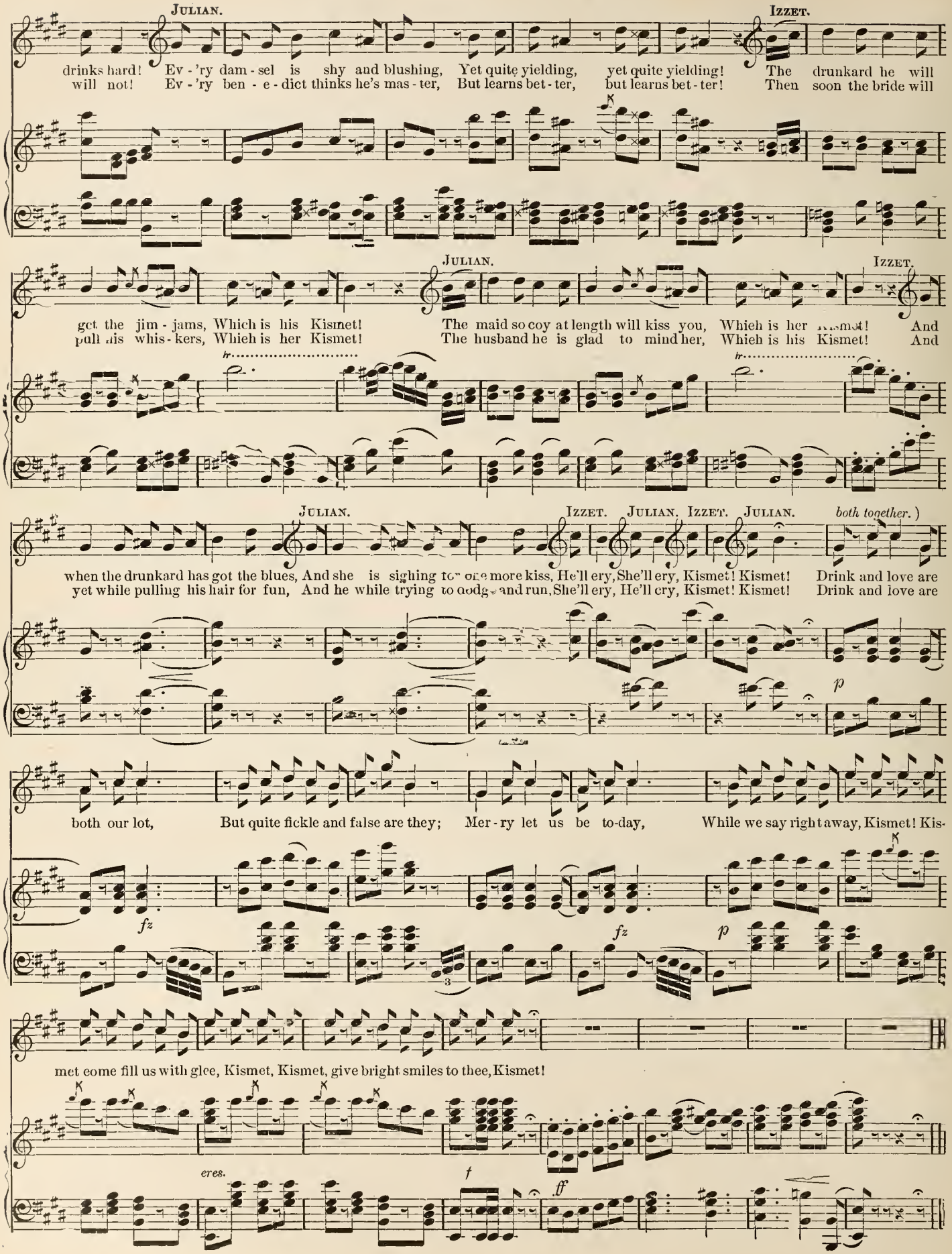


KISMET DUET.

ENGLISH WORDS BY GEO. M. VICKERS. (FATINITZA.) SUPPÈ.



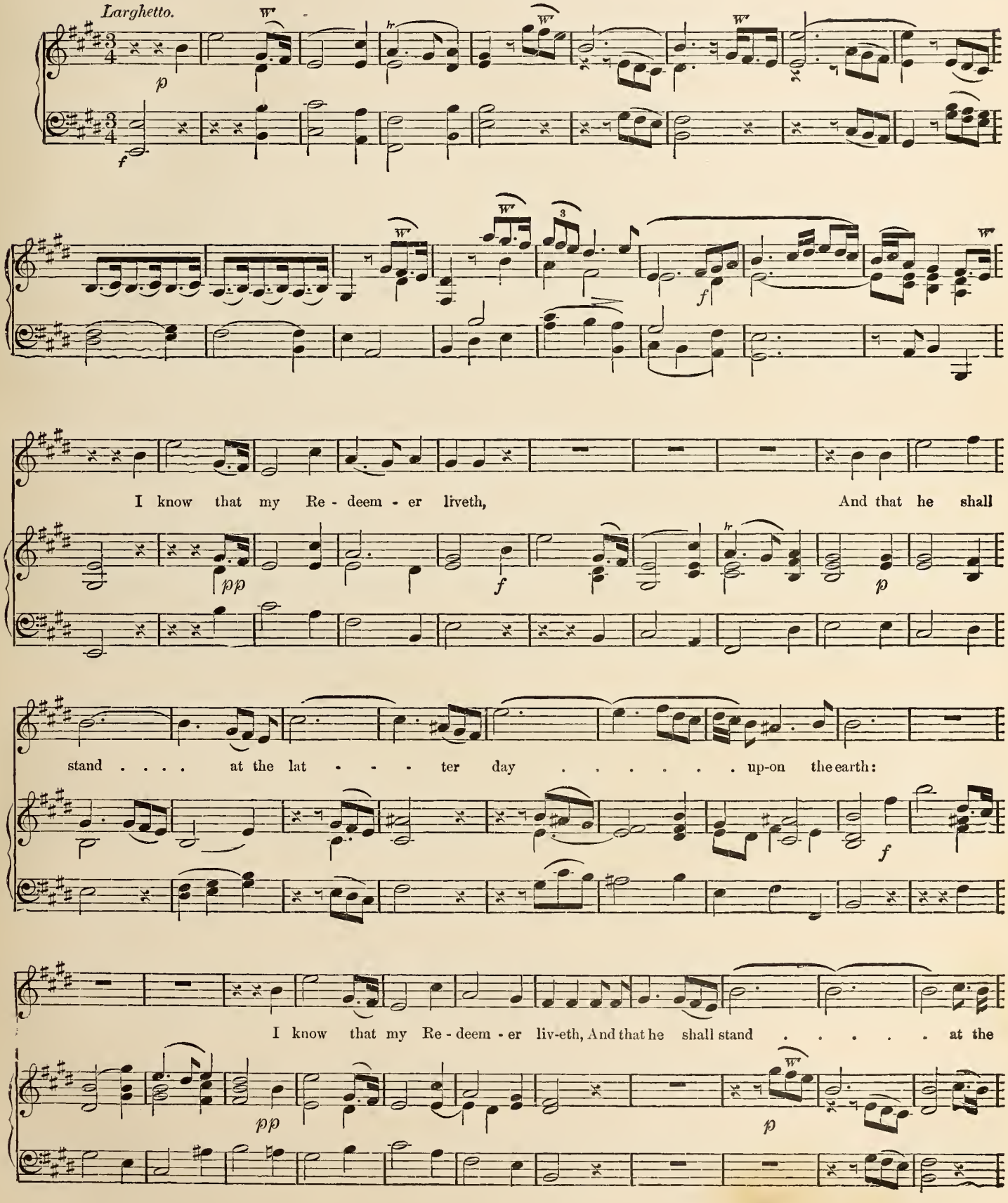
KISMET DUET. CONCLUDED.



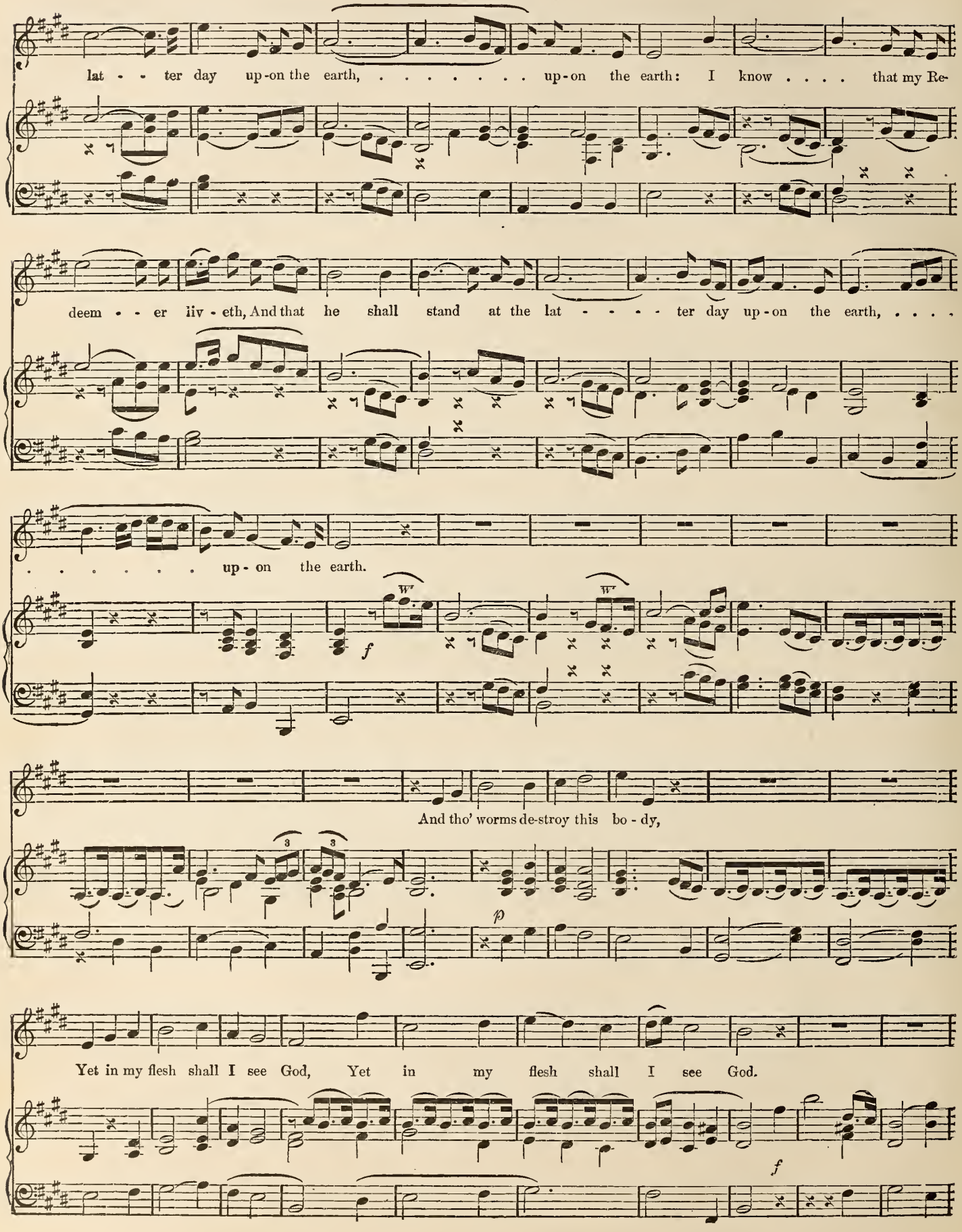
W. MASON.

I KNOW THAT MY REDEEMER LIVETH.

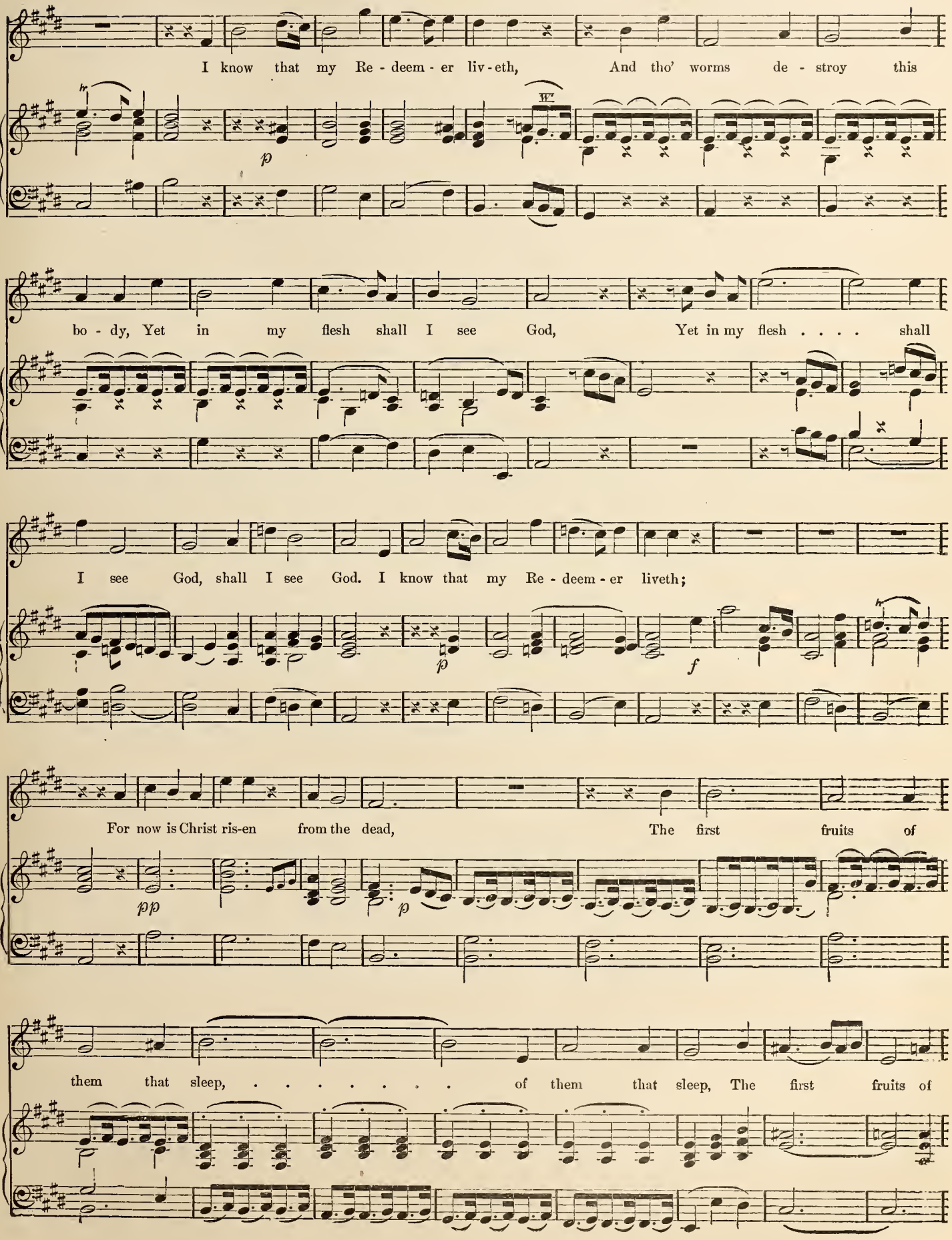
(THE MESSIAH.) HANDEL.



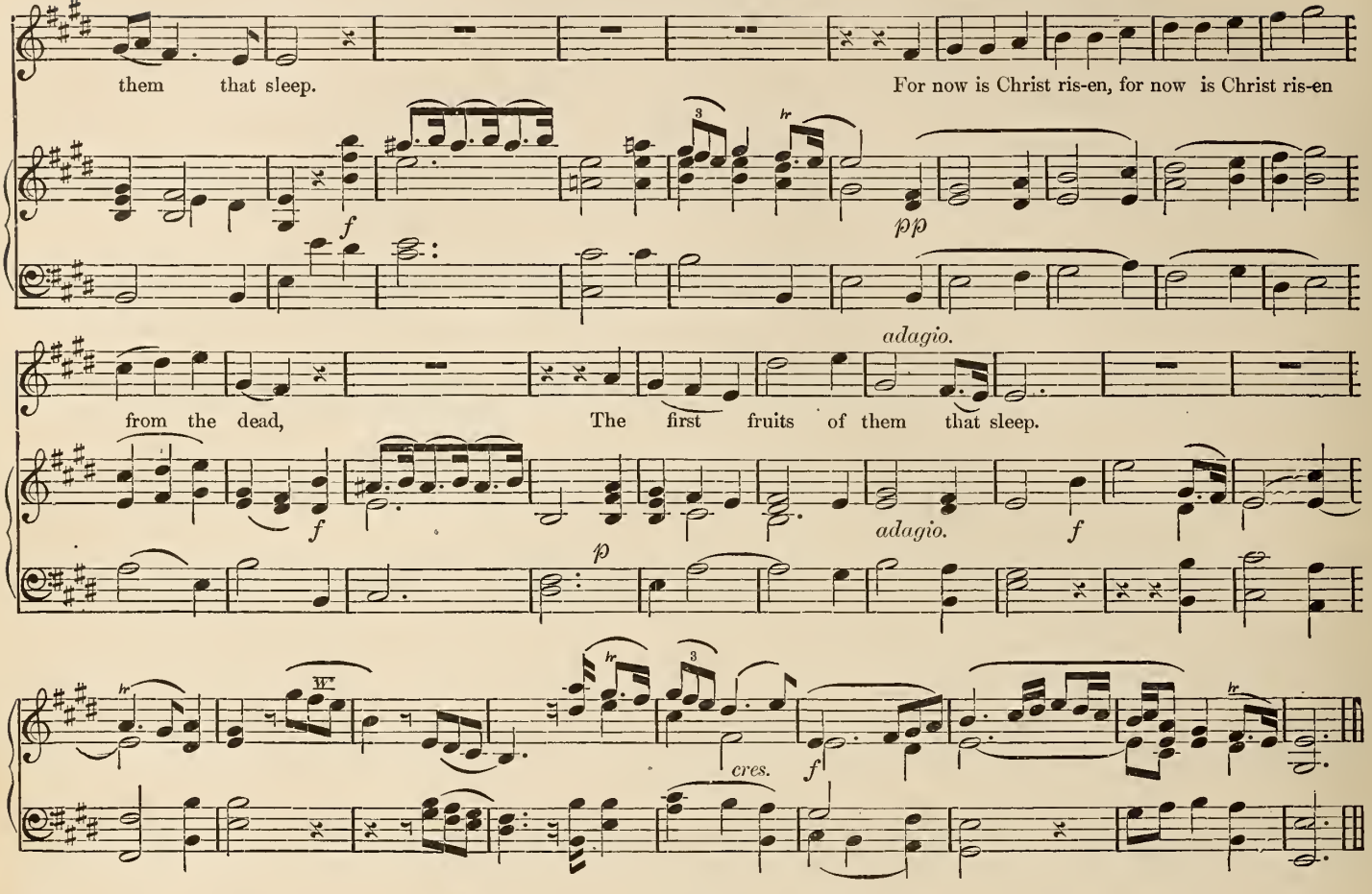
I KNOW THAT MY REDEEMER LIVETH. CONTINUED



I KNOW THAT MY REDEEMER LIVETH. CONTINUED.

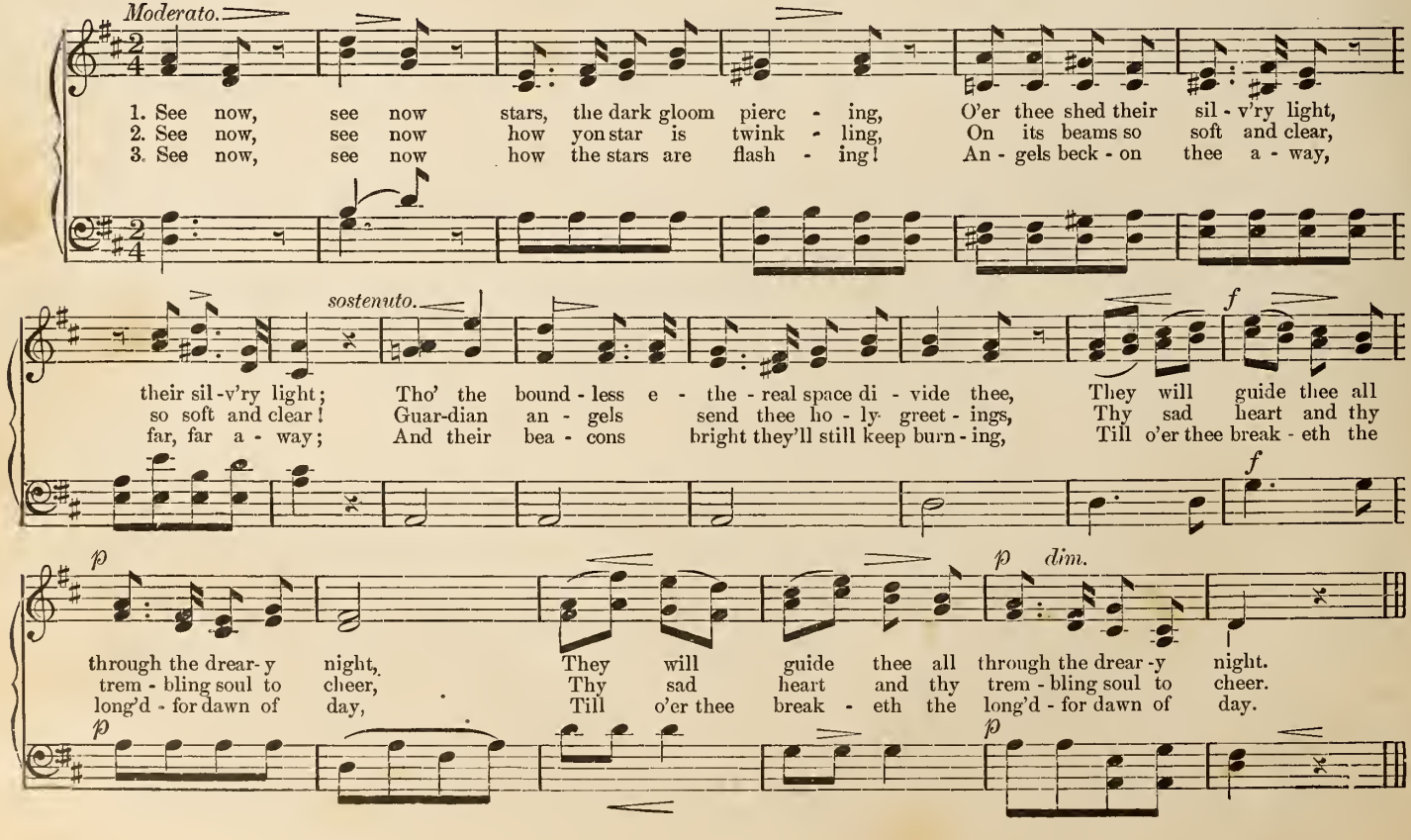


I KNOW THAT MY REDEEMER LIVETH. CONCLUDED.



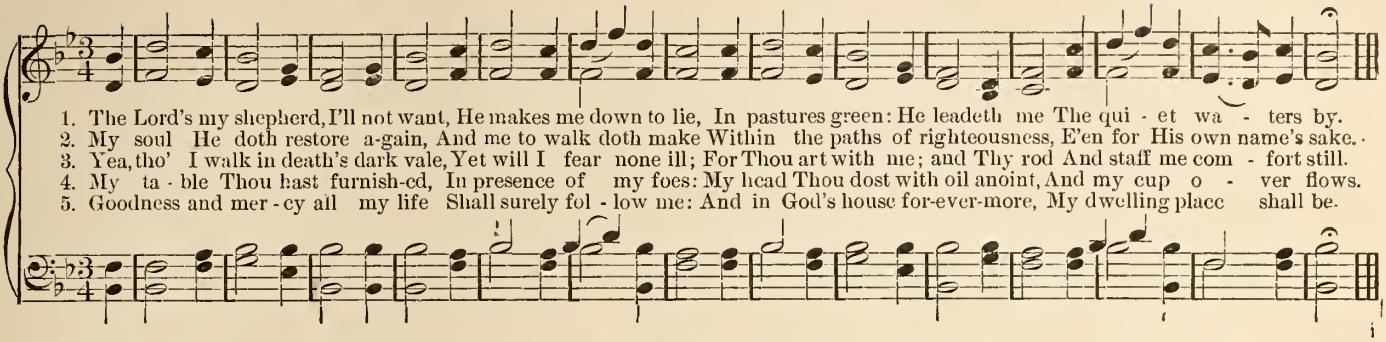
ANGEL'S GREETING!

FRANZ ABT. OP. 517. NO. 7.



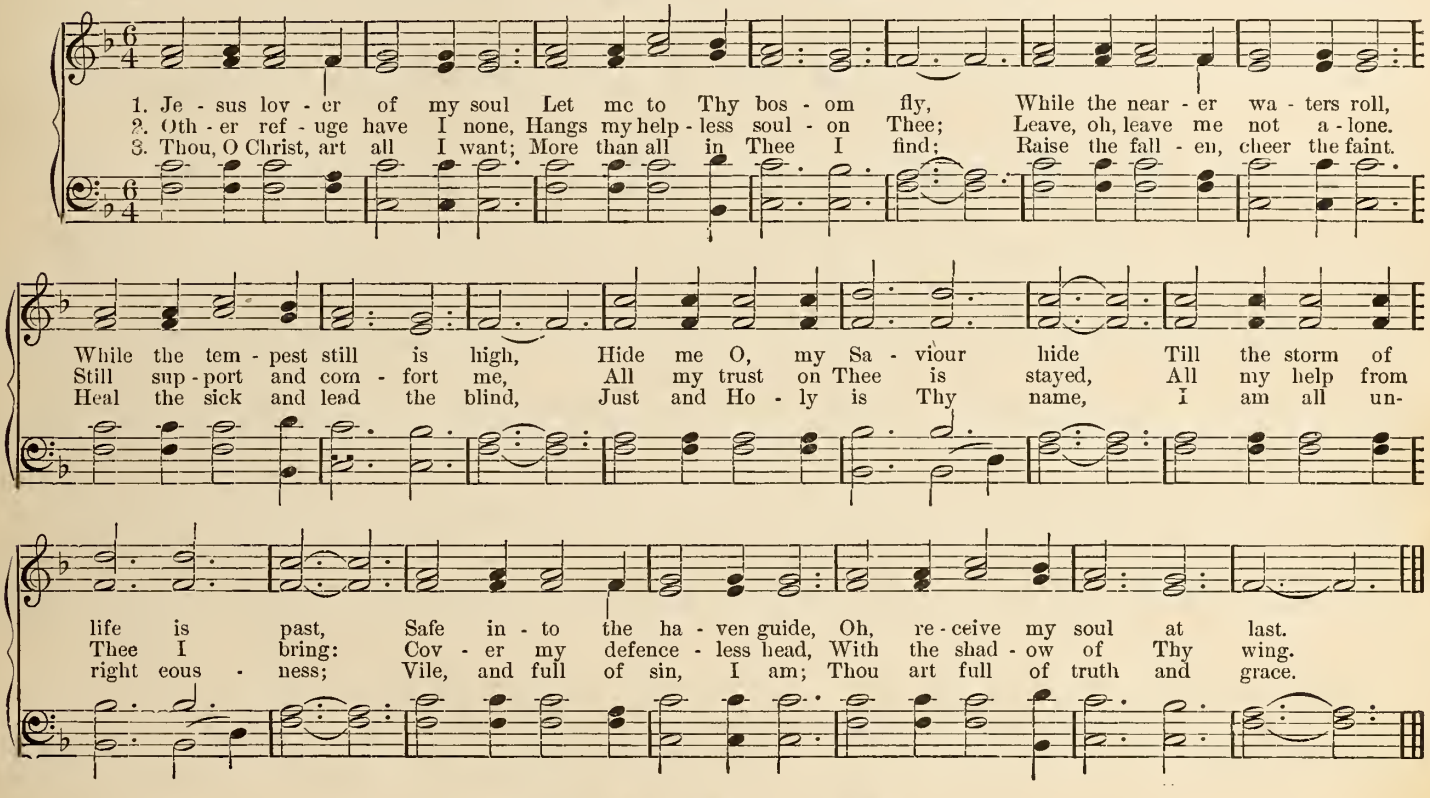
THE LORD'S MY SHEPHERD.

R. SIMPSON.



JESUS LOVER OF MY SOUL.

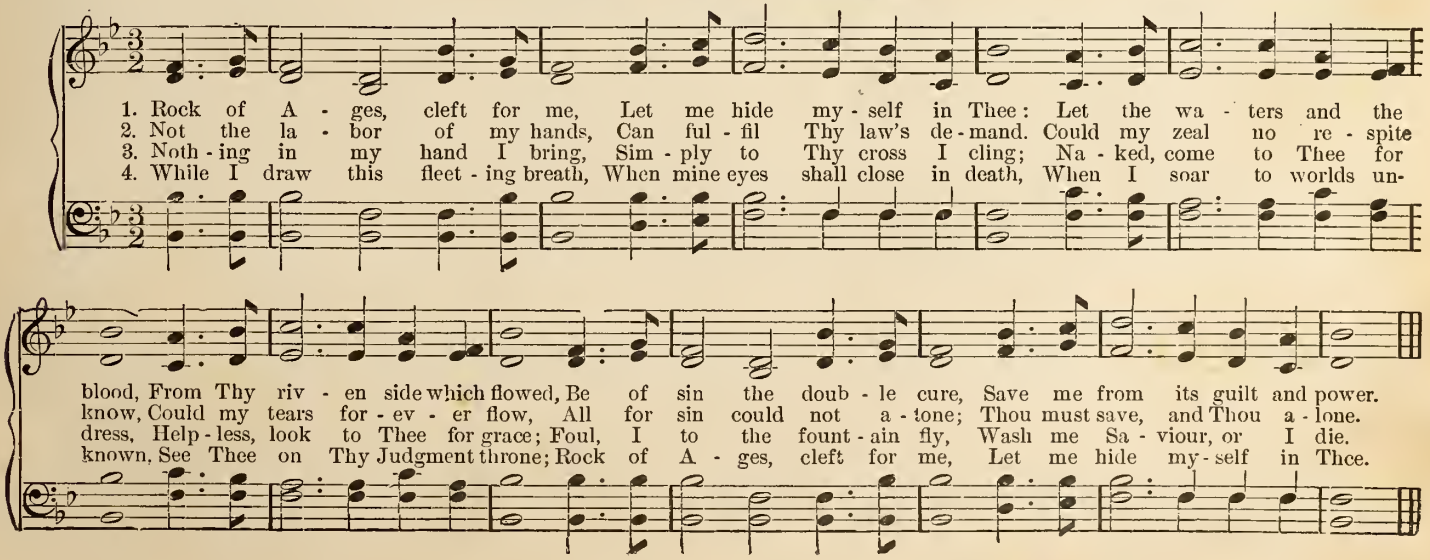
MARSH.



ROCK OF AGES.

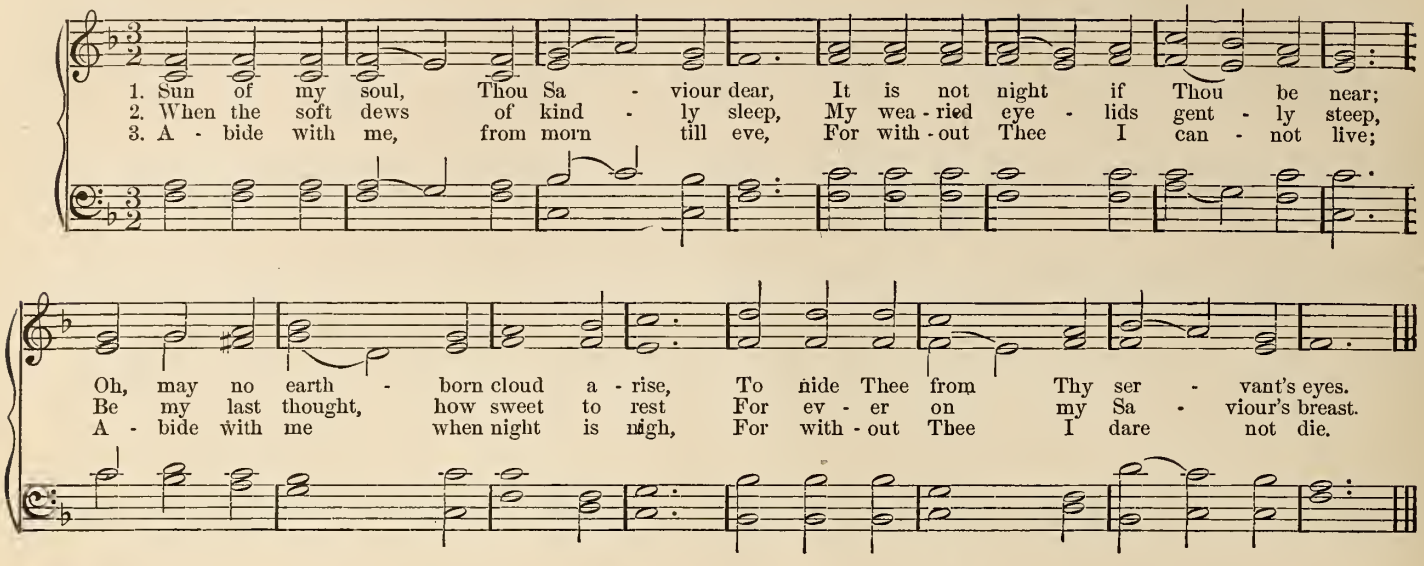
REV. A. M. TOPLADY.

DR. THOS. HASTINGS.



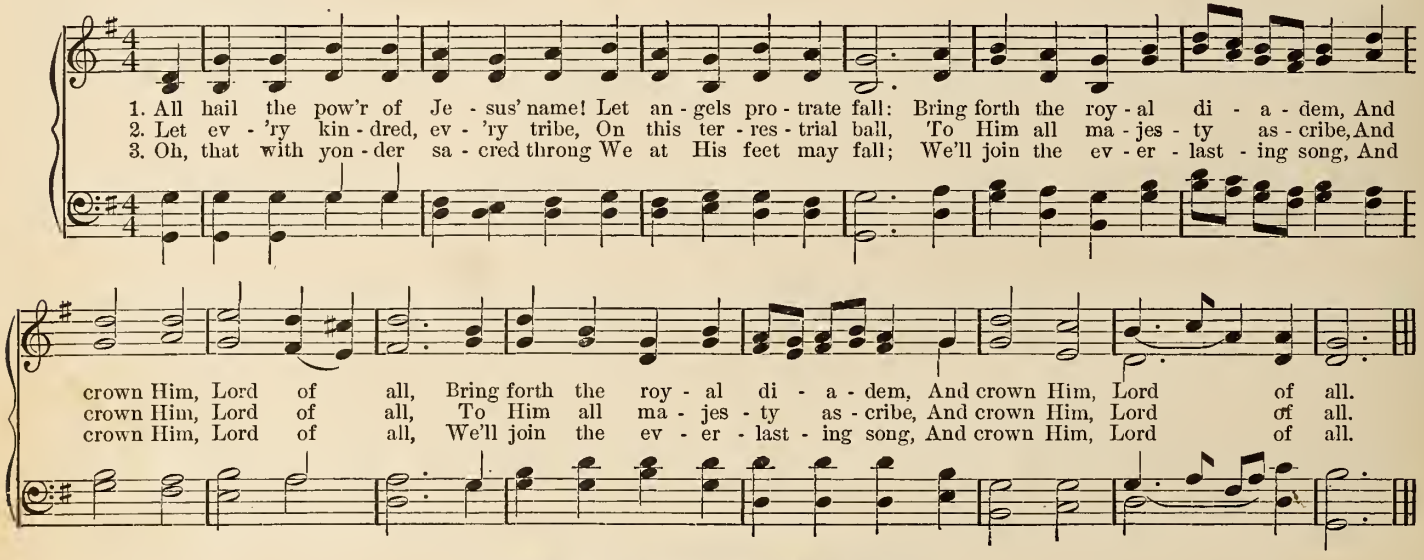
SUN OF MY SOUL.

J. KEBLE. ARR. BY W. H. MONK.

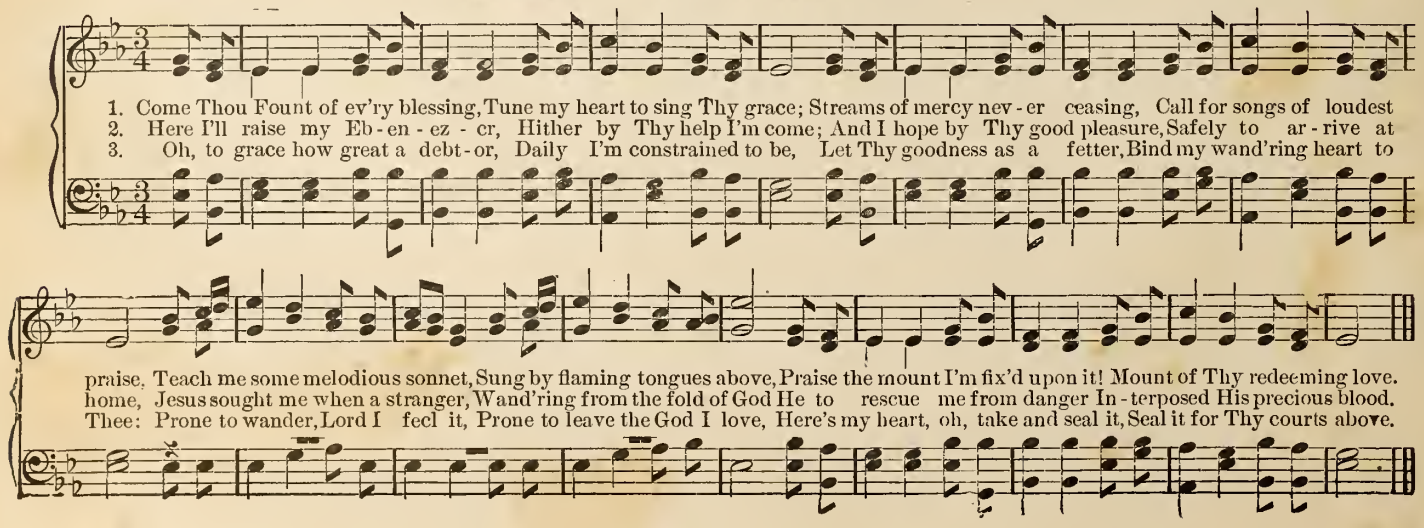


ALL HAIL THE POWER.

REV. E. PERRONET. O. HOLDEN.

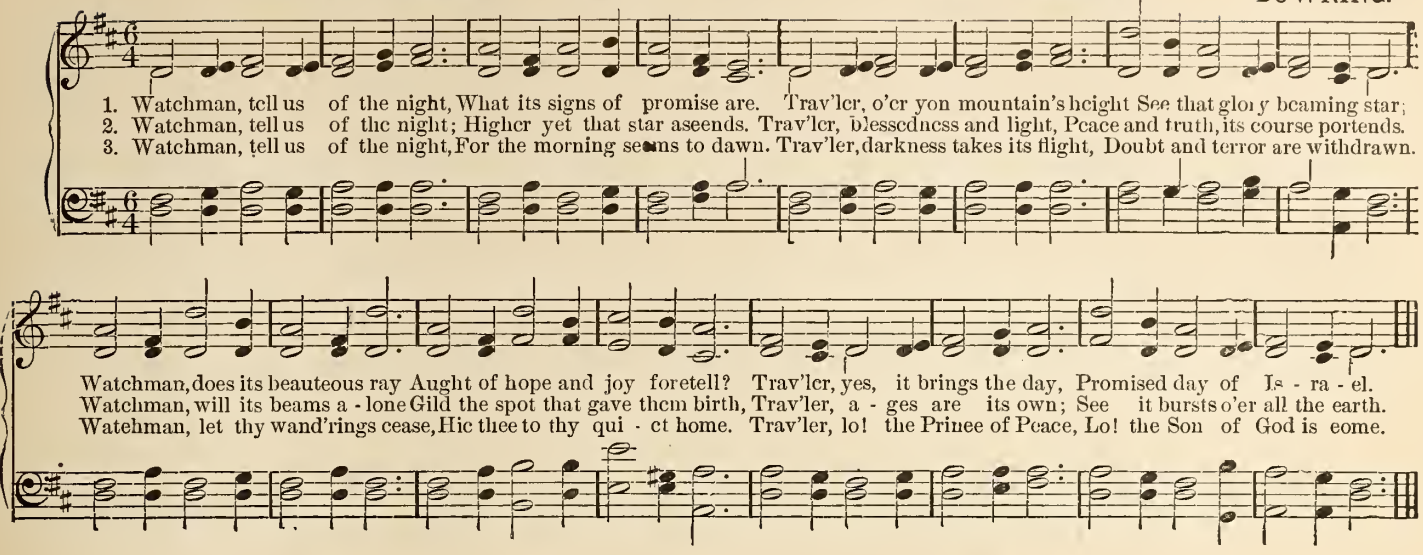


COME THOU FOUNT.

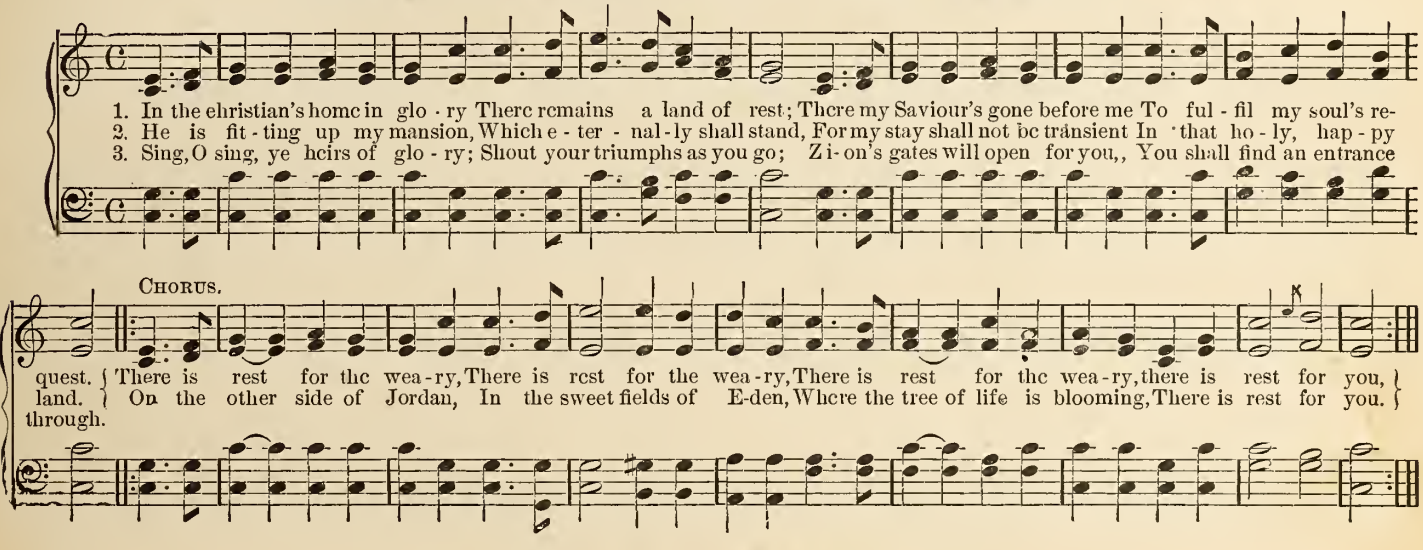


WATCHMAN, TELL US OF THE NIGHT.

BOWRING.

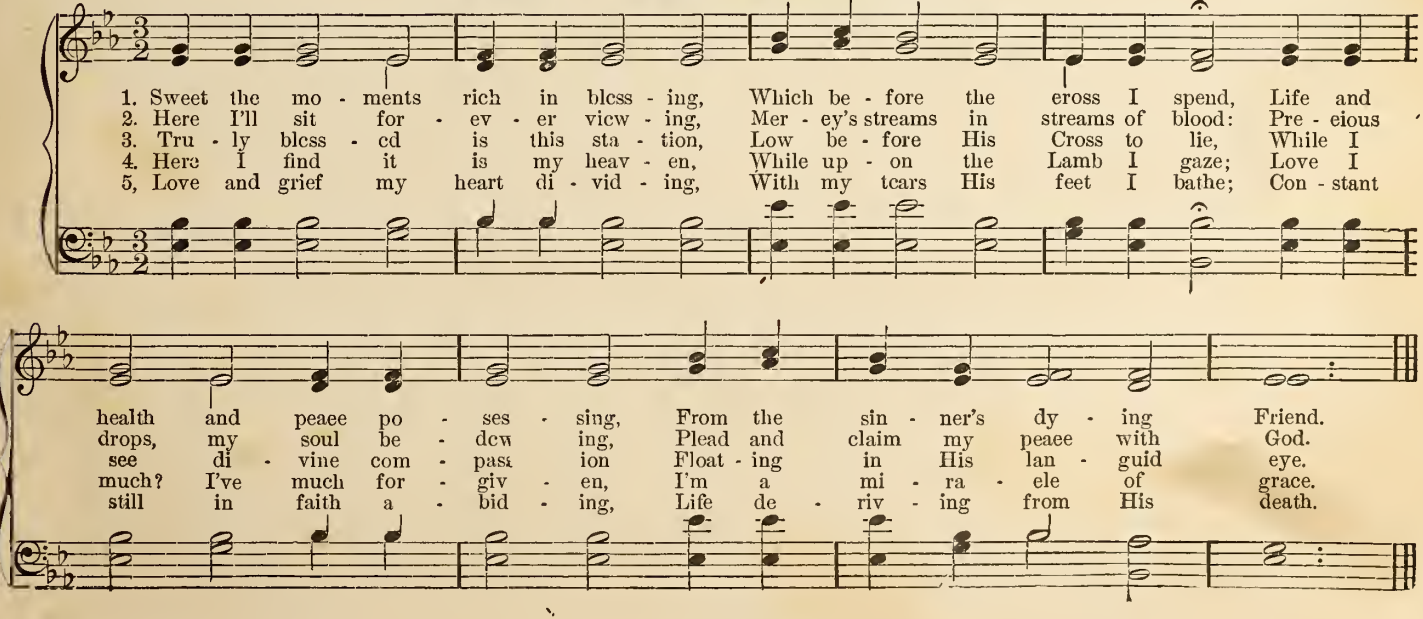


THERE IS REST FOR THE WEARY.



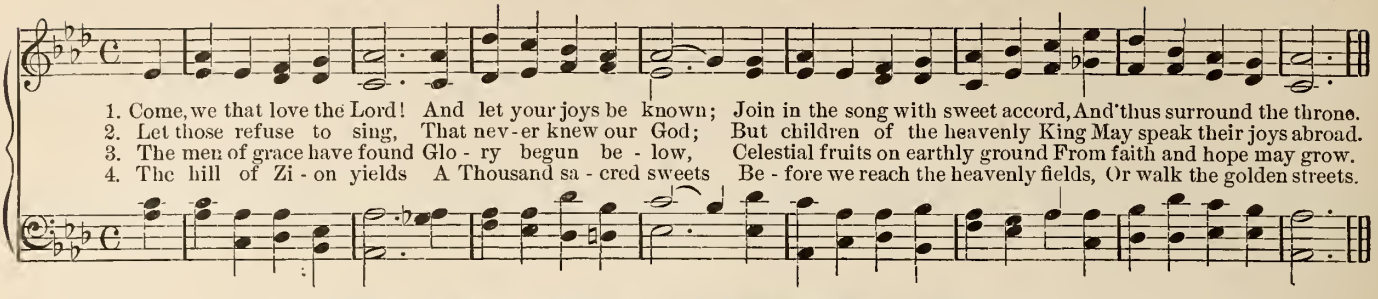
SWEET THE MOMENTS.

ROBINSON.



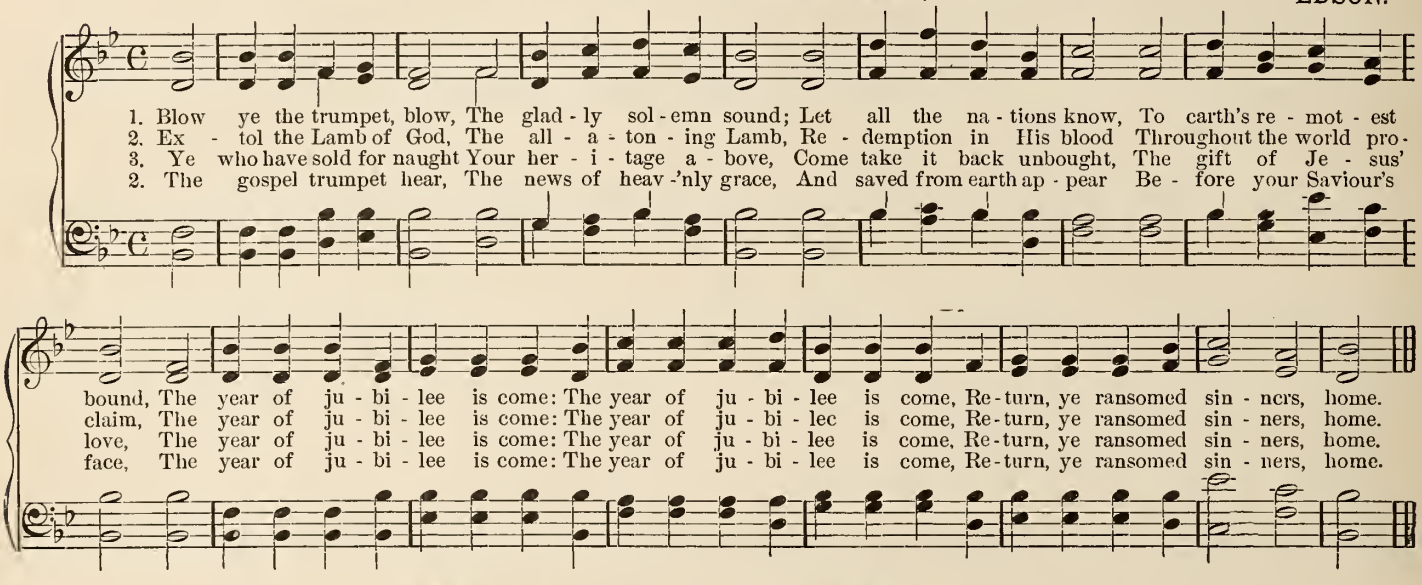
COME WE THAT LOVE THE LORD.

SCHUMANN.



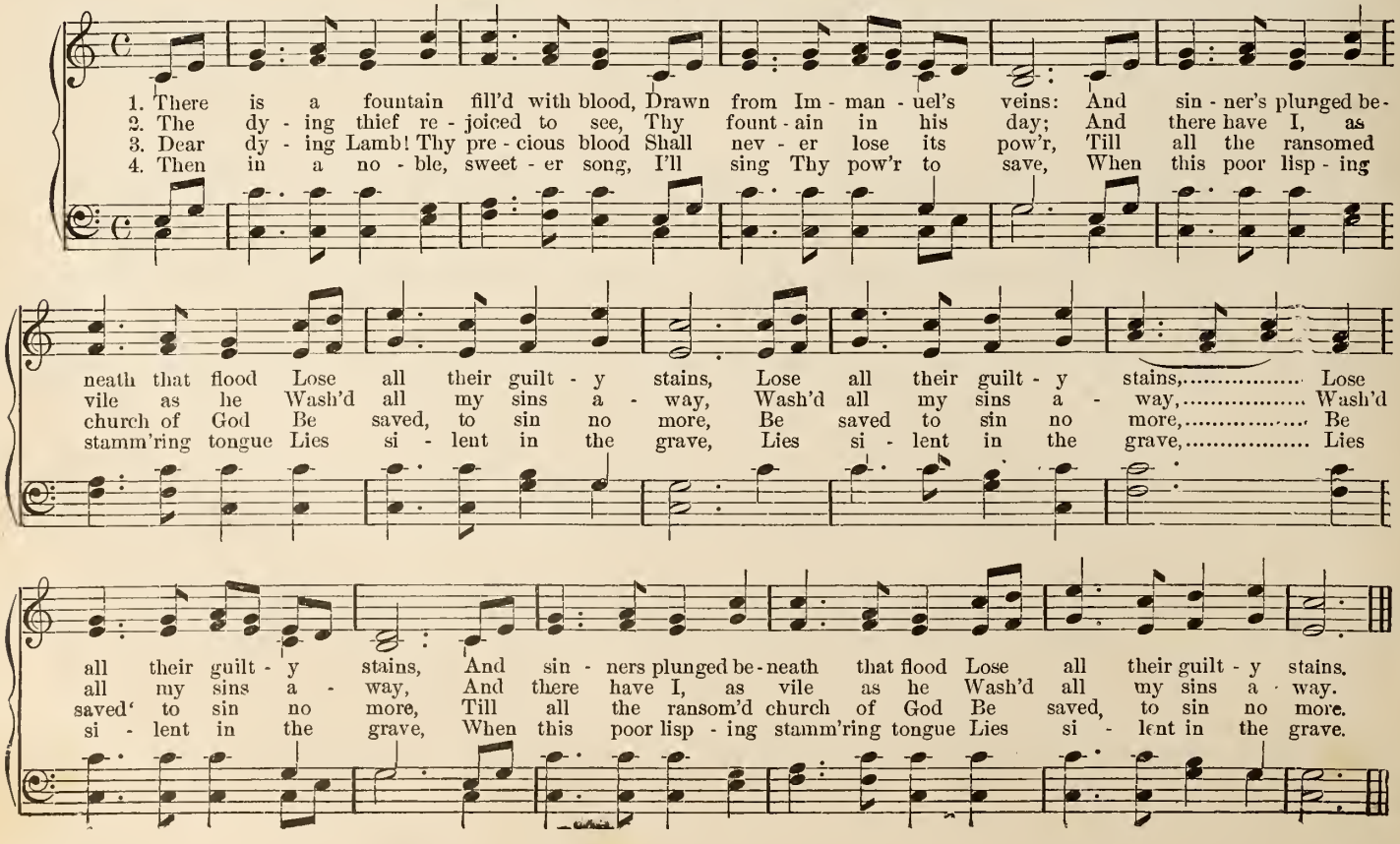
BLOW YE THE TRUMPET, BLOW.

EDSON.



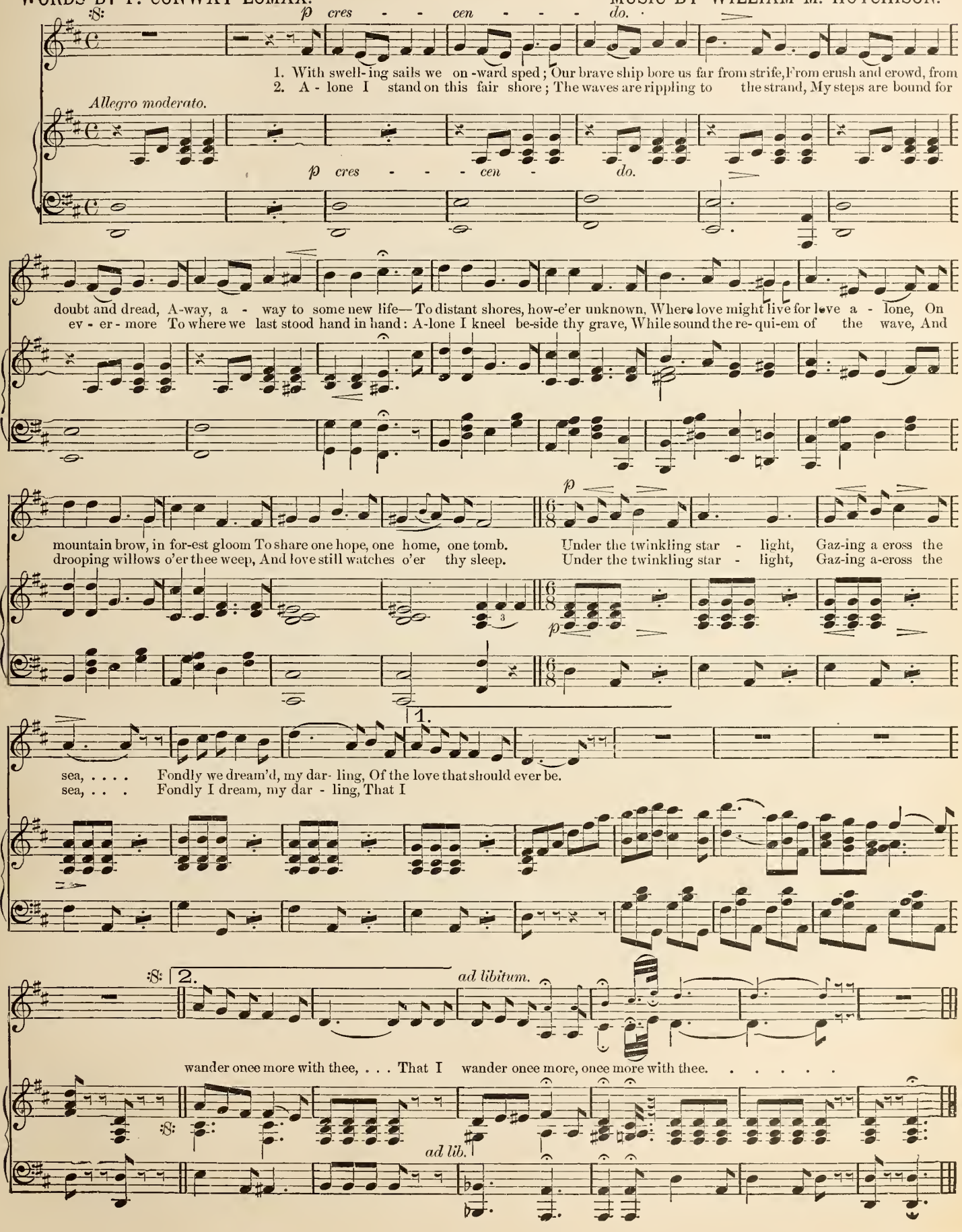
THERE IS A FOUNTAIN.

WESTERN MELODY.



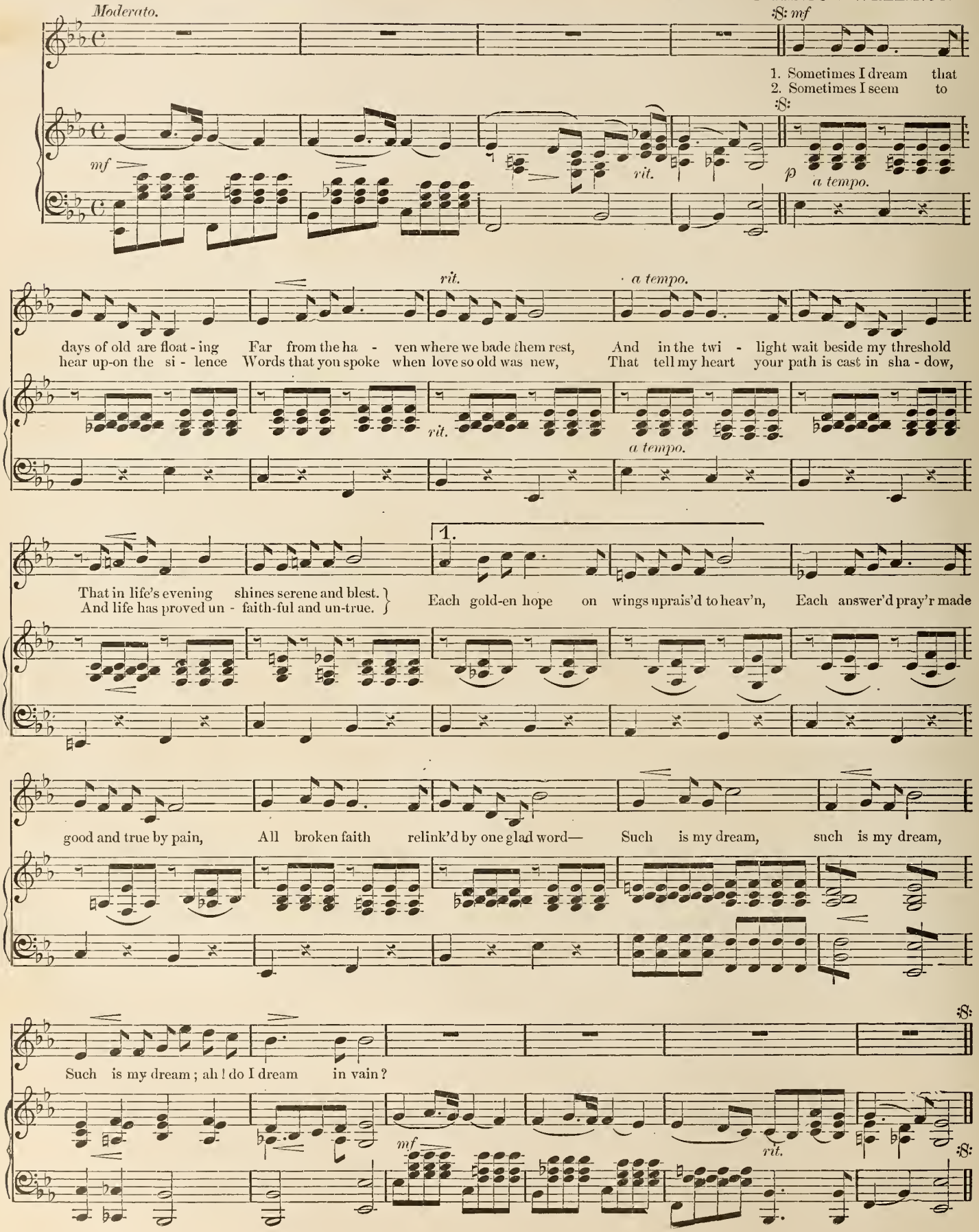
UNDER THE STARS.

WORDS BY F. CONWAY LOMAX. MUSIC BY WILLIAM M. HUTCHISON.

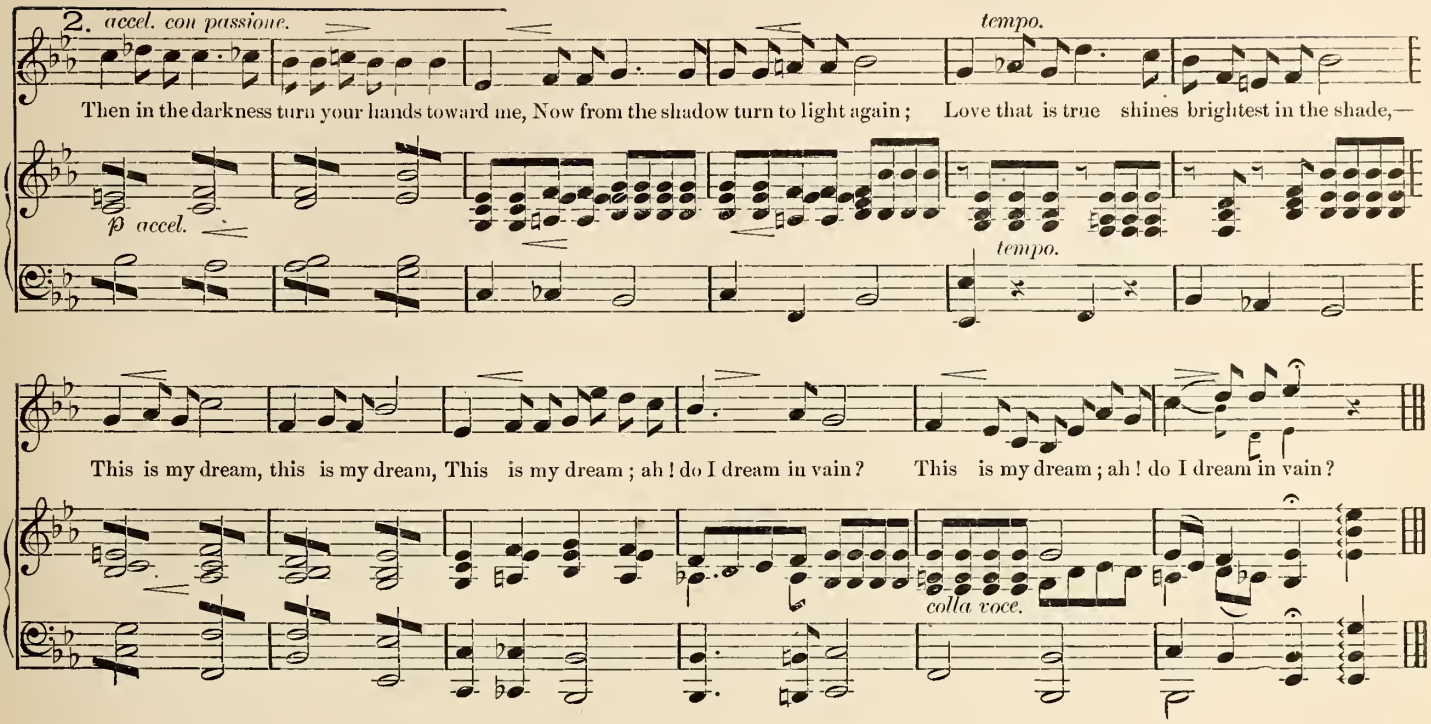


THIS IS MY DREAM.

WORDS BY MARY MARK-LEMON. MUSIC BY MILTON WELLINGS.

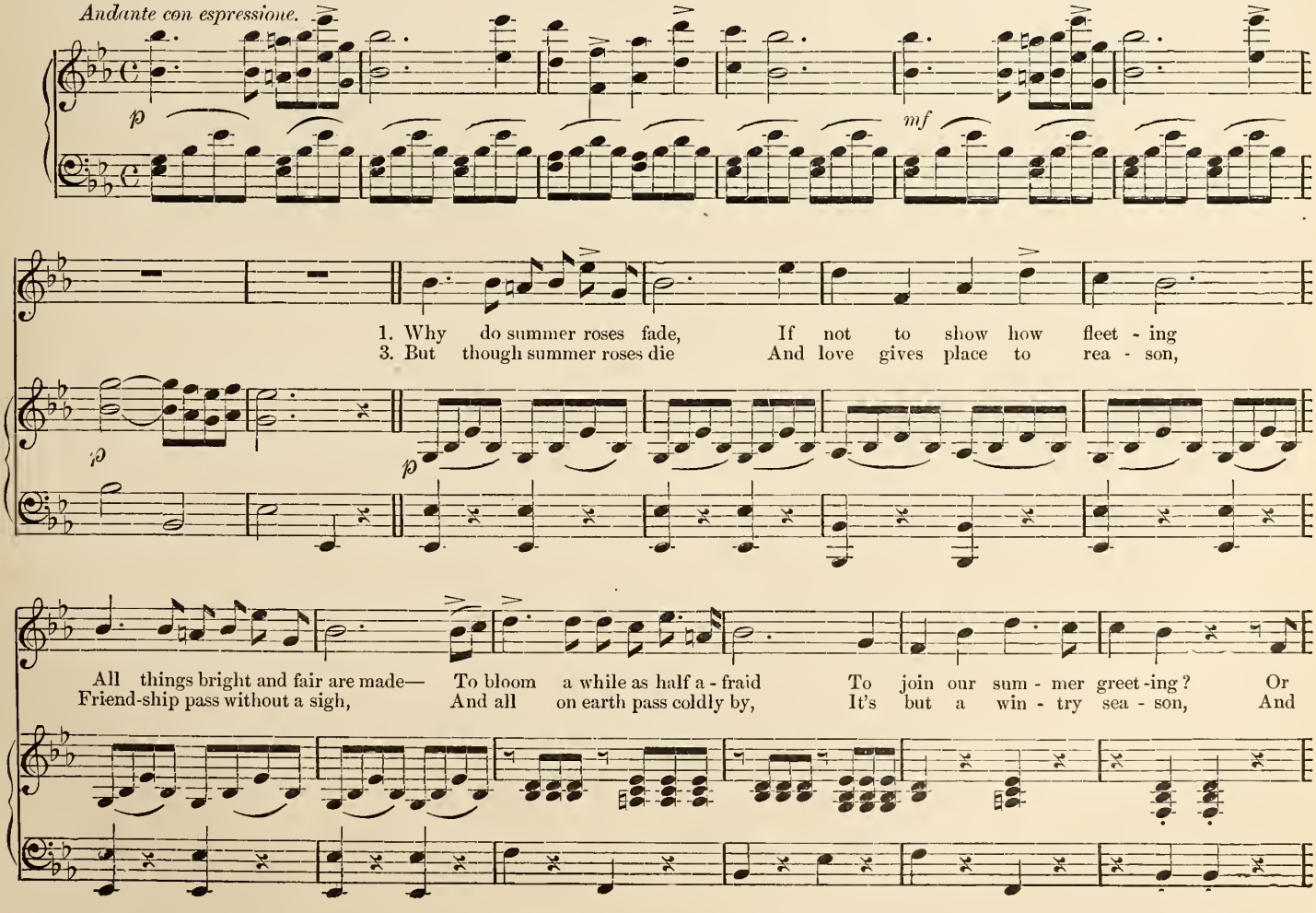


SIGNOR NICOLINI.

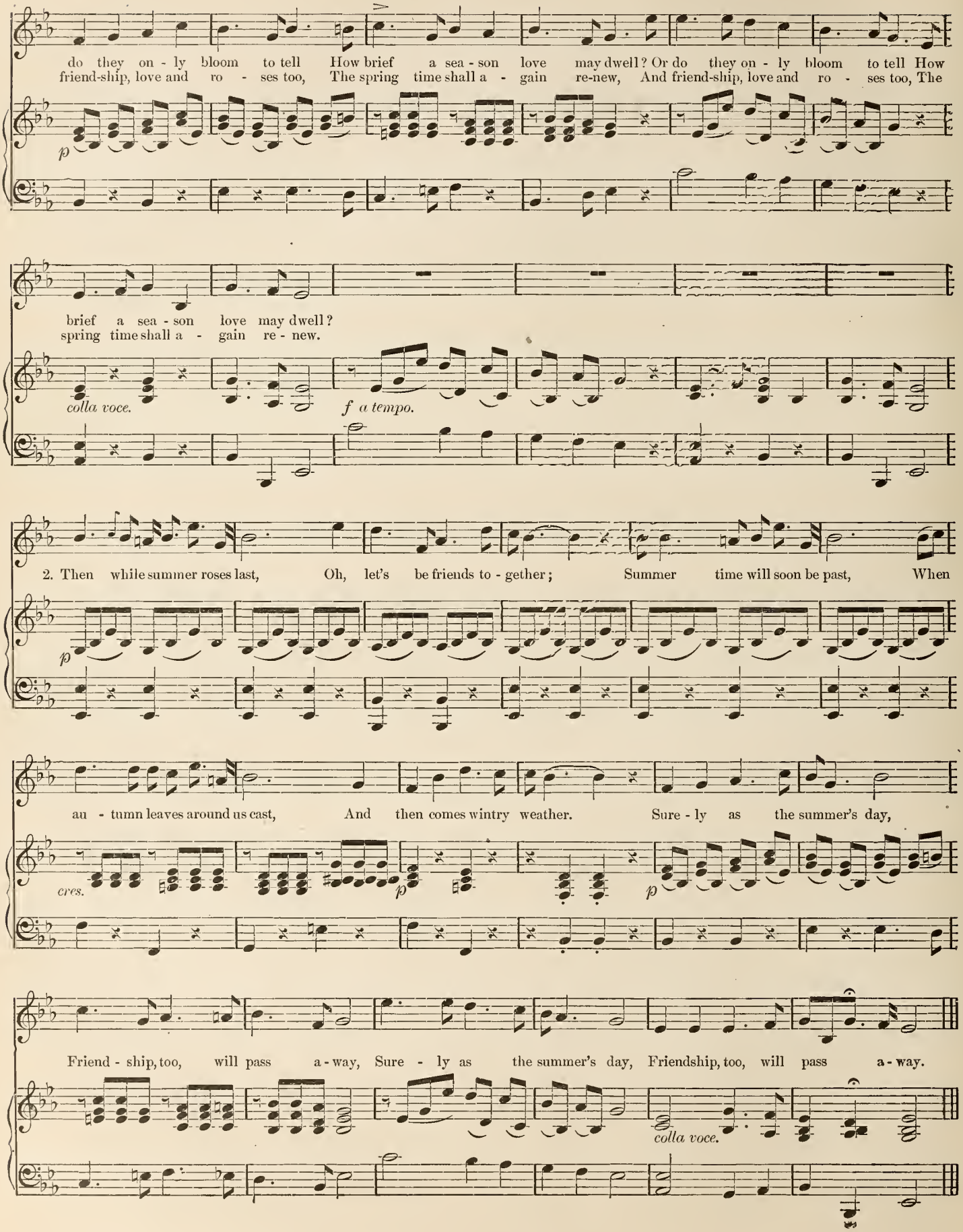


WHY DO SUMMER ROSES FADE?

WRITTEN BY J. E. CARPENTER. MUSIC BY GEORGE BARKER.

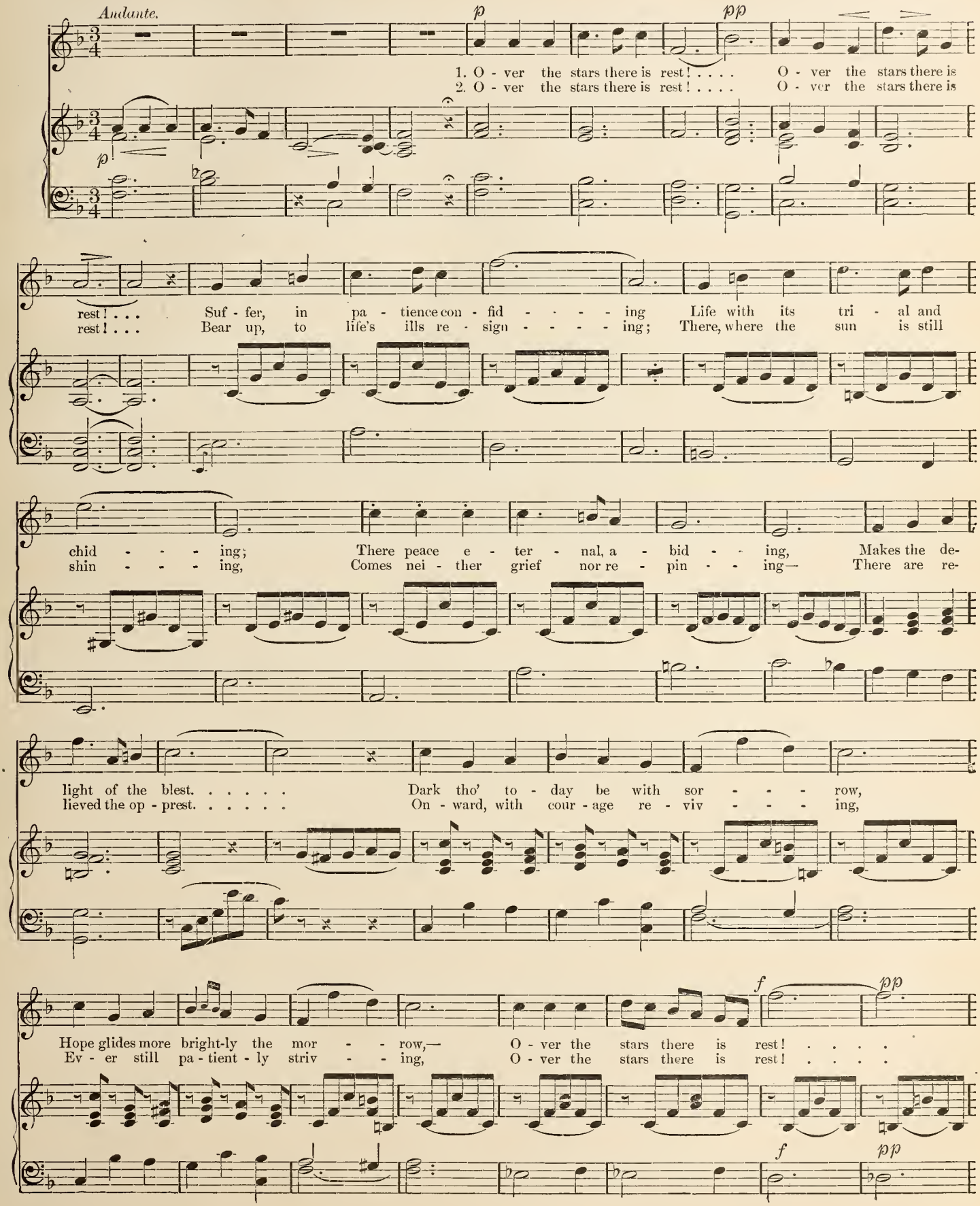


WHY DO SUMMER ROSES FADE? Concluded.

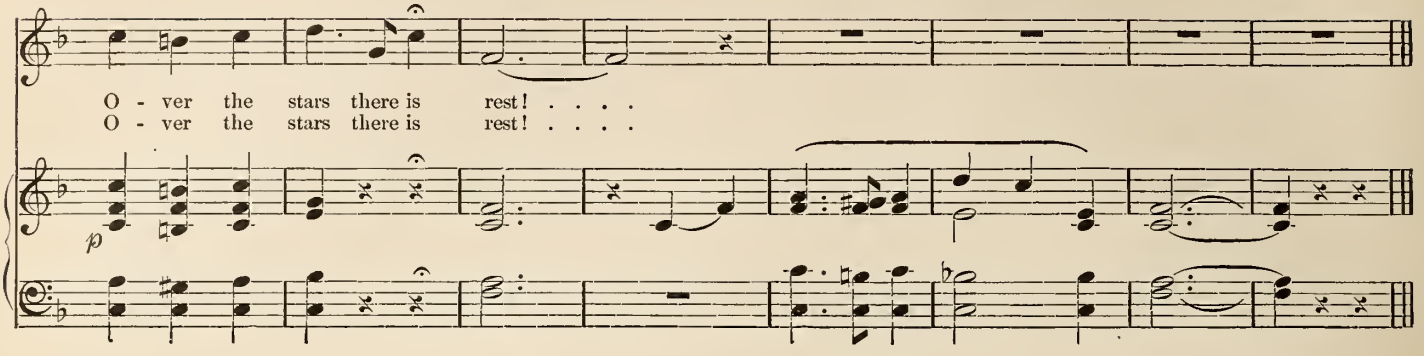


OVER THE STARS THERE IS REST.

WORDS BY T. T. BARKER. FRANZ ABT. OP. 125.

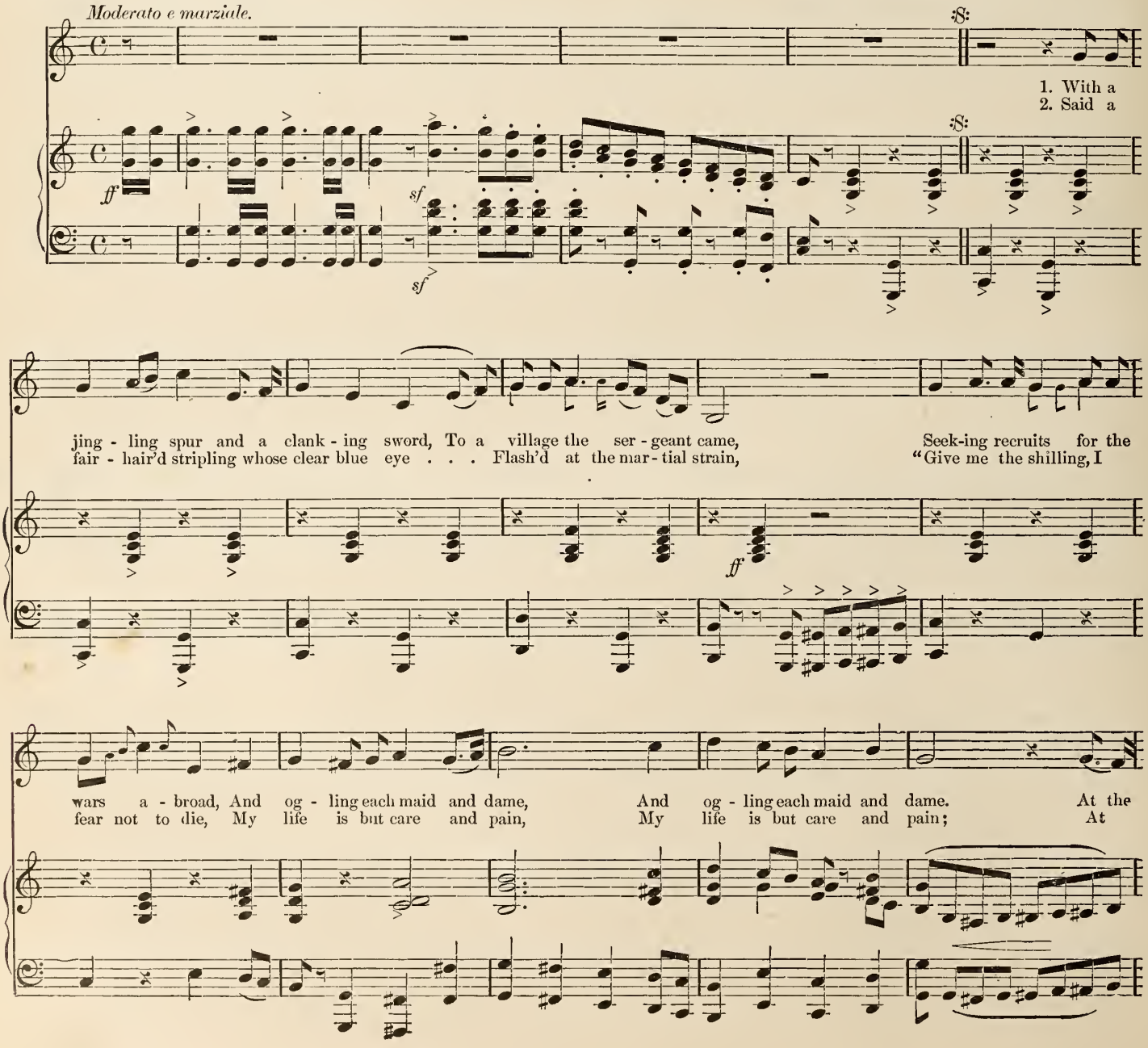


OVER THE STARS THERE IS REST. Concluded.

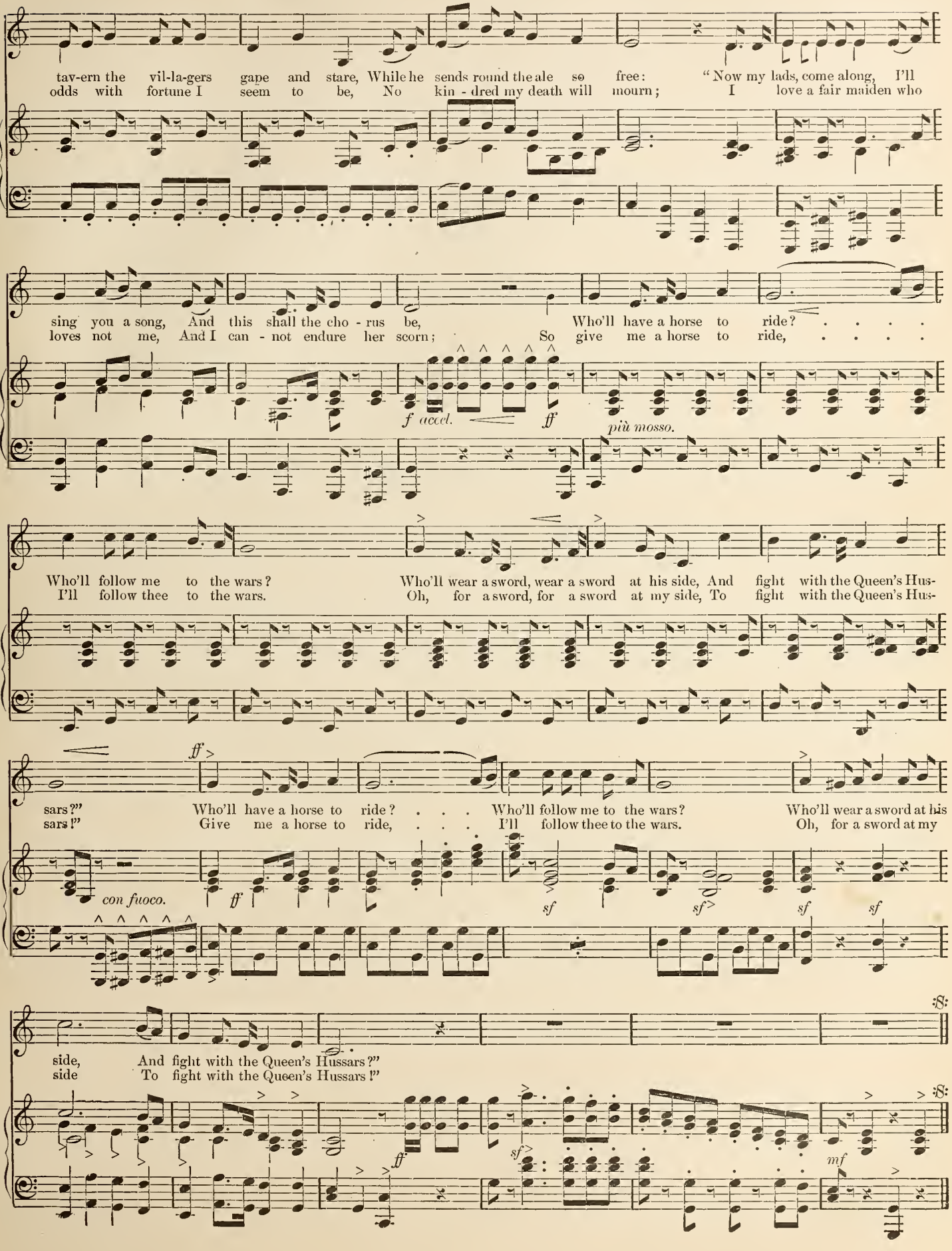


THE QUEEN'S HUSSAR.

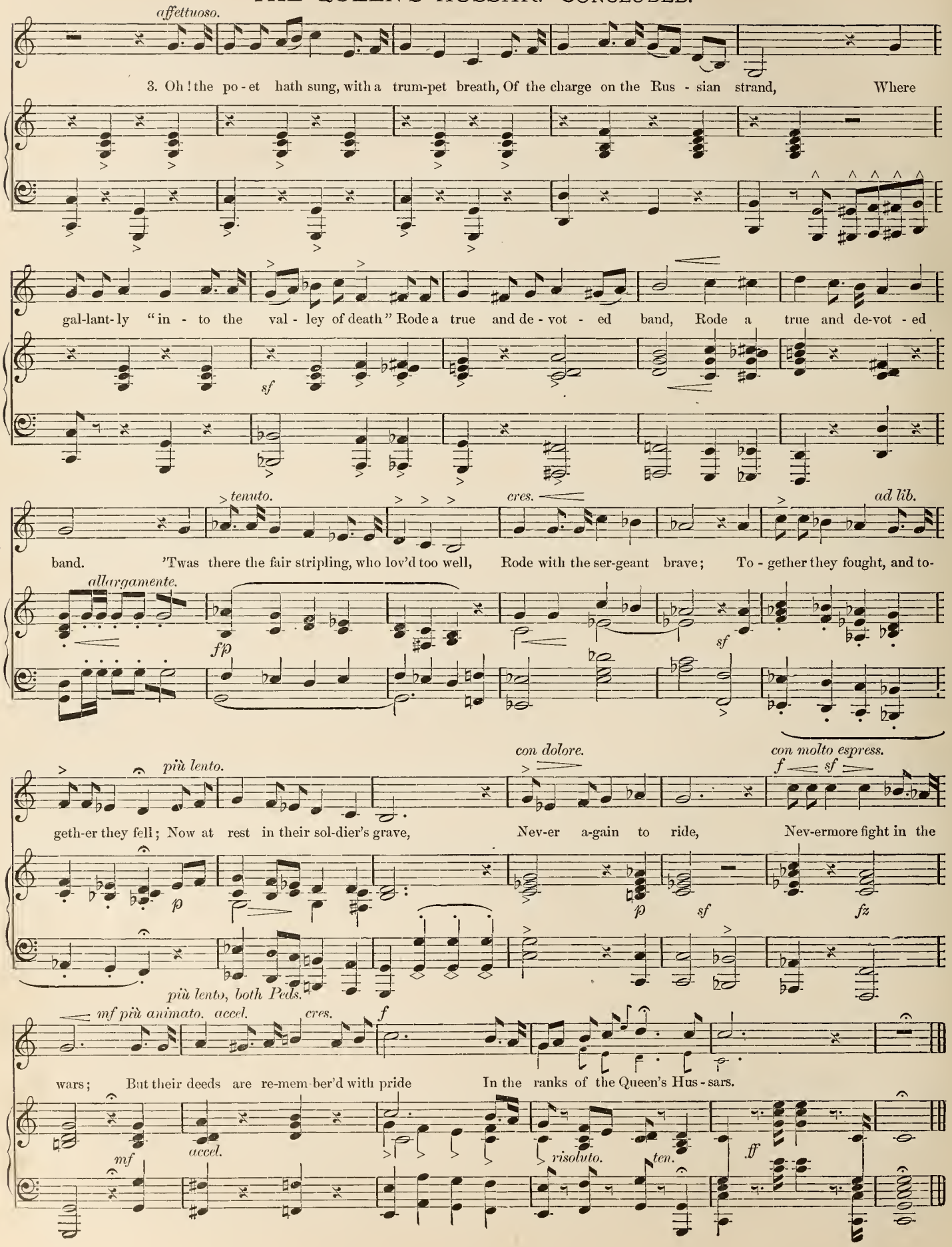
WORDS BY HENRY BALL. MUSIC BY THEODORE DISTIN.



THE QUEEN'S HUSSAR. CONTINUED.

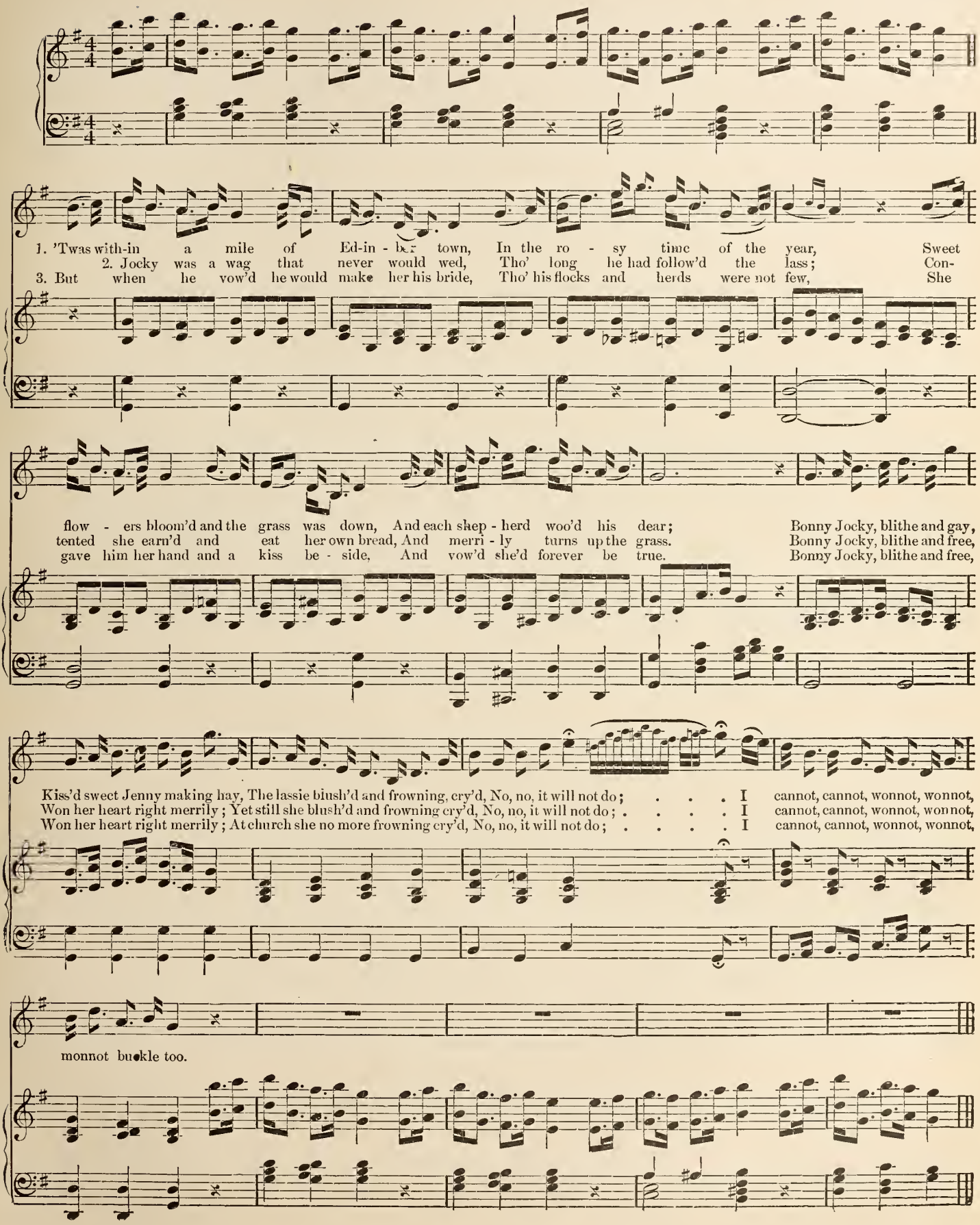


THE QUEEN'S HUSSAR. CONCLUDED.



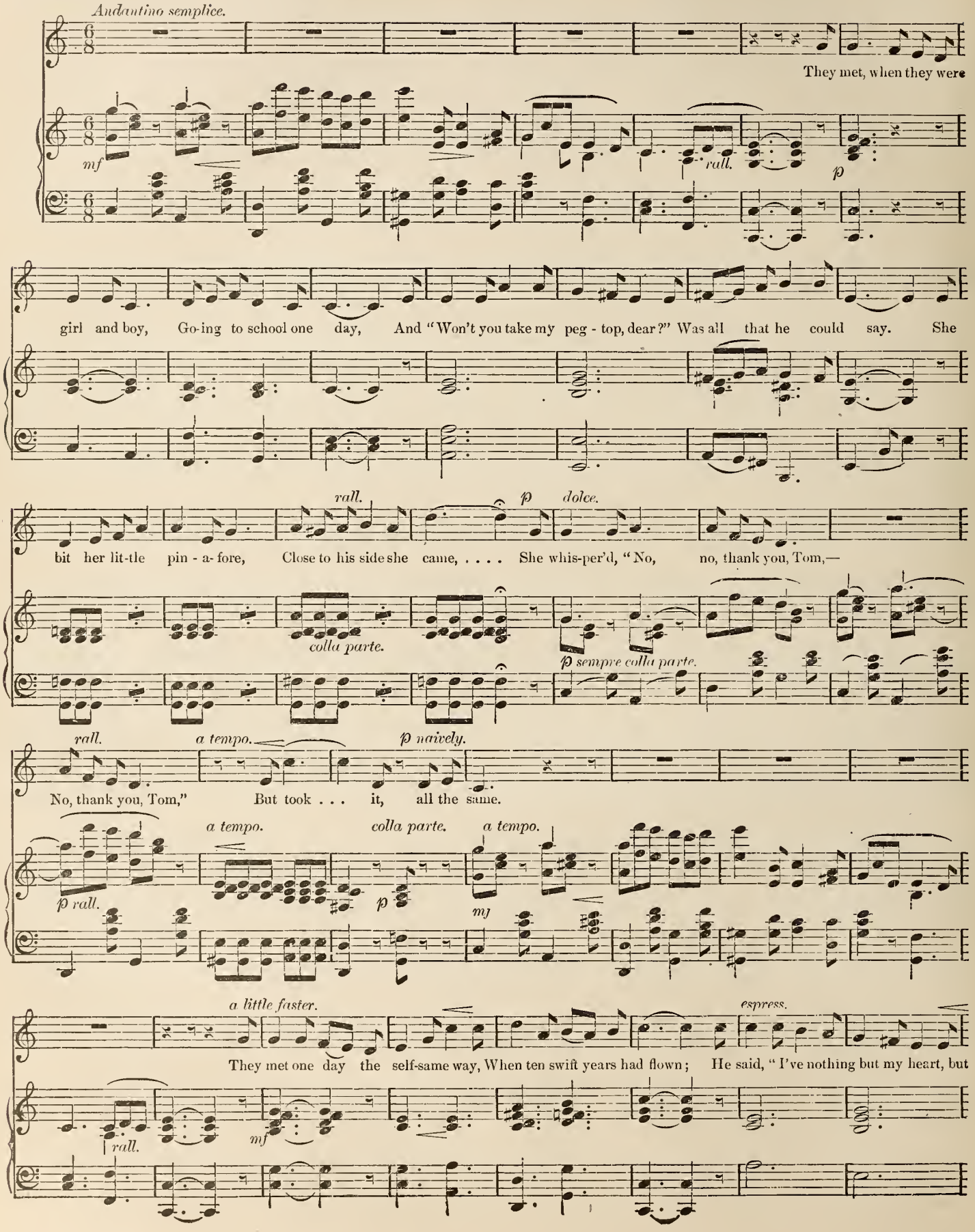
WITHIN A MILE OF EDINBURG TOWN.

SCOTCH BALLAD.

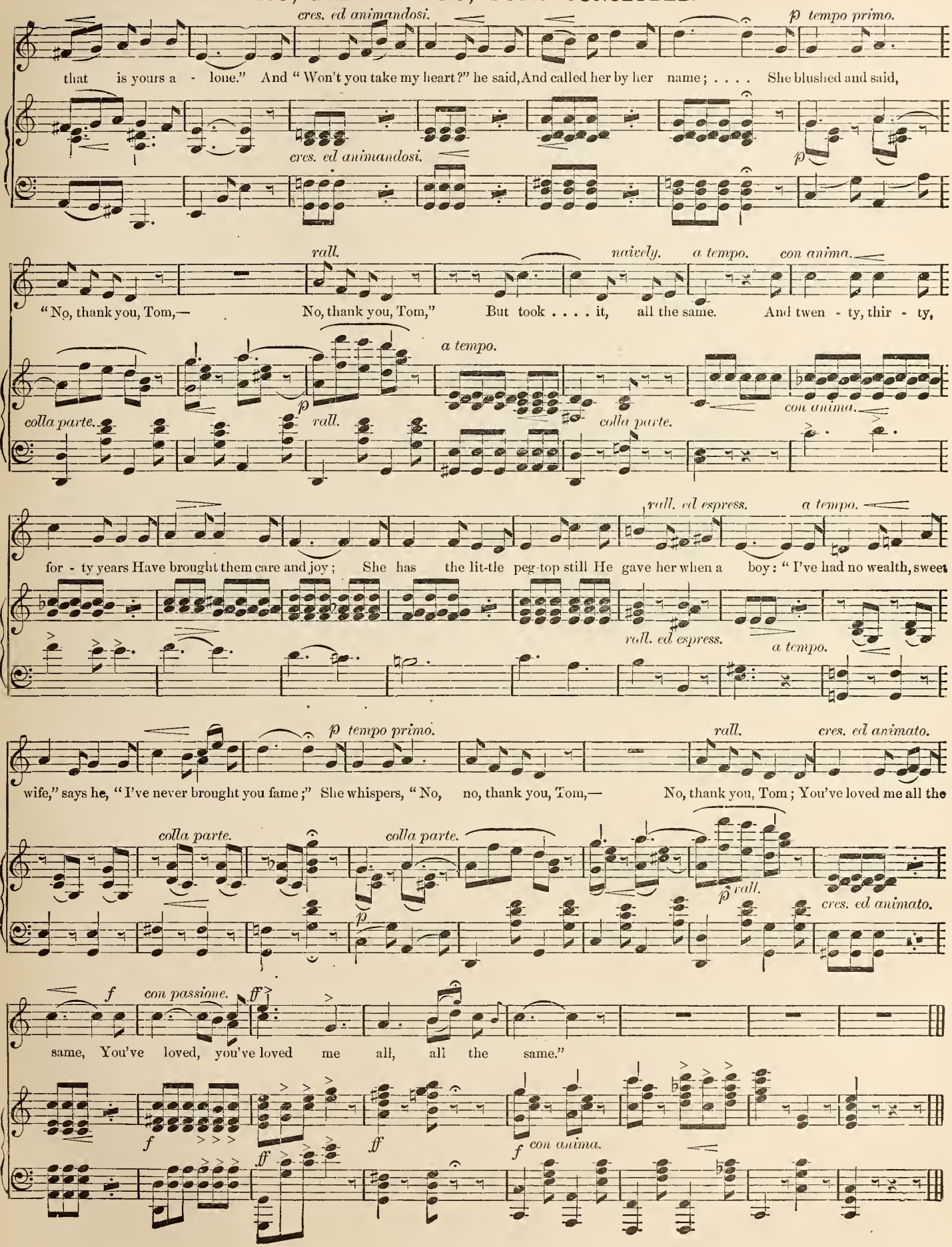


NO, THANK YOU, TOM.

WORDS BY FRED. E. WEATHERLY. MUSIC BY JOSEPH L. ROECKEL.

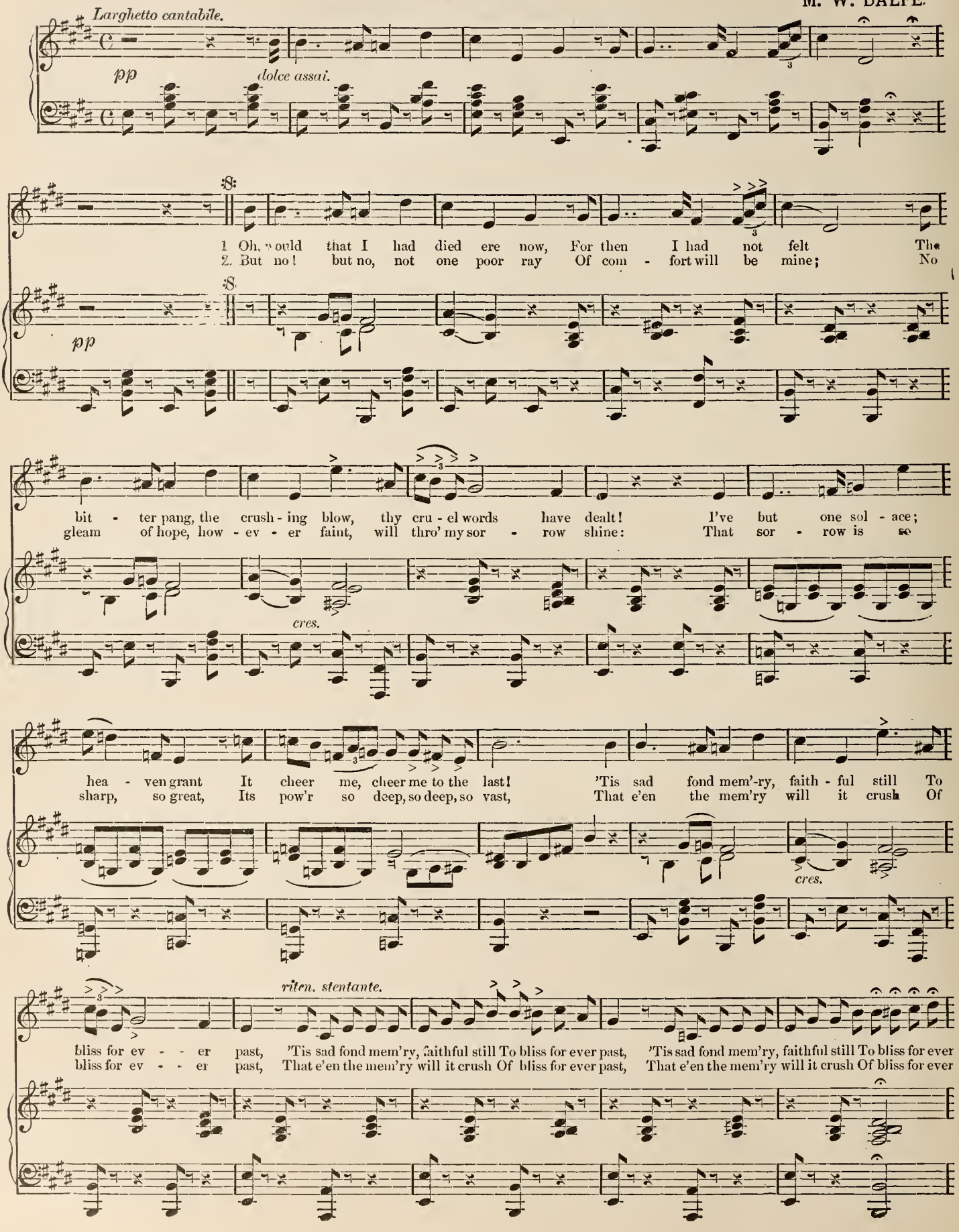


NO, THANK YOU, TOM. CONCLUDED.

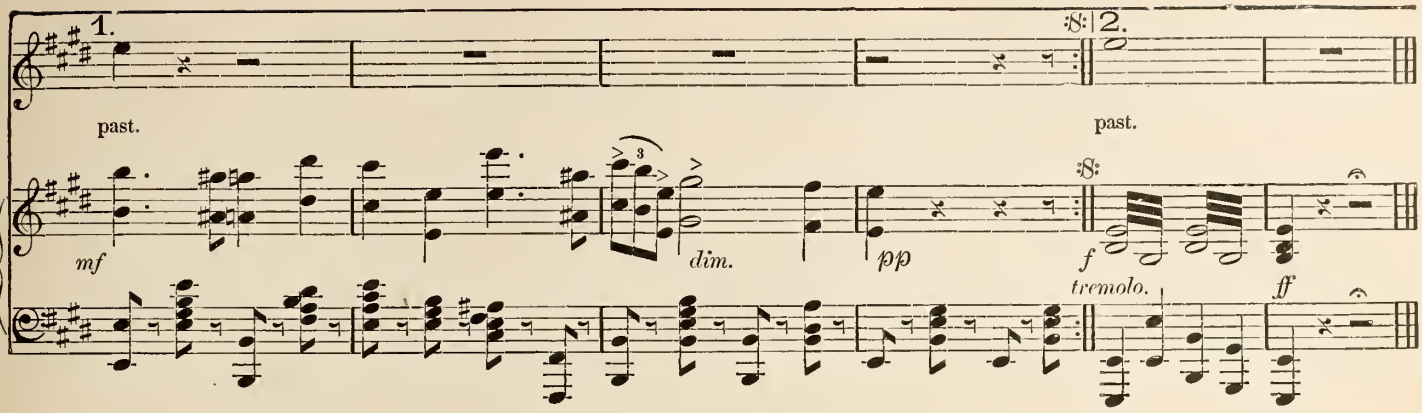


BLISS FOR EVER PAST.

M. W. BALFE.

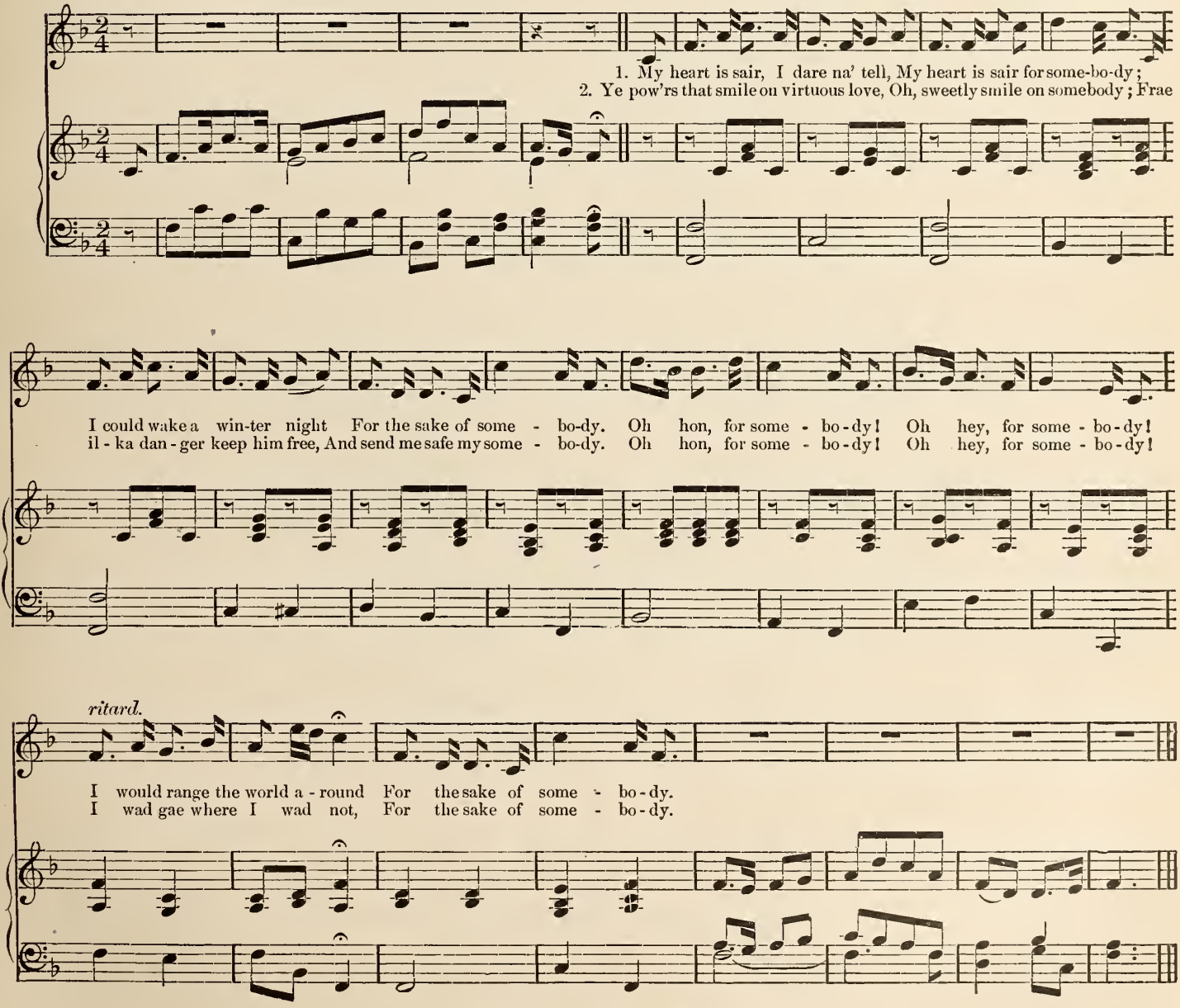


BLISS FOR EVER PAST. CONCLUDED.



SOMEBODY.

ARR. BY THOMAS WILLIAMS.



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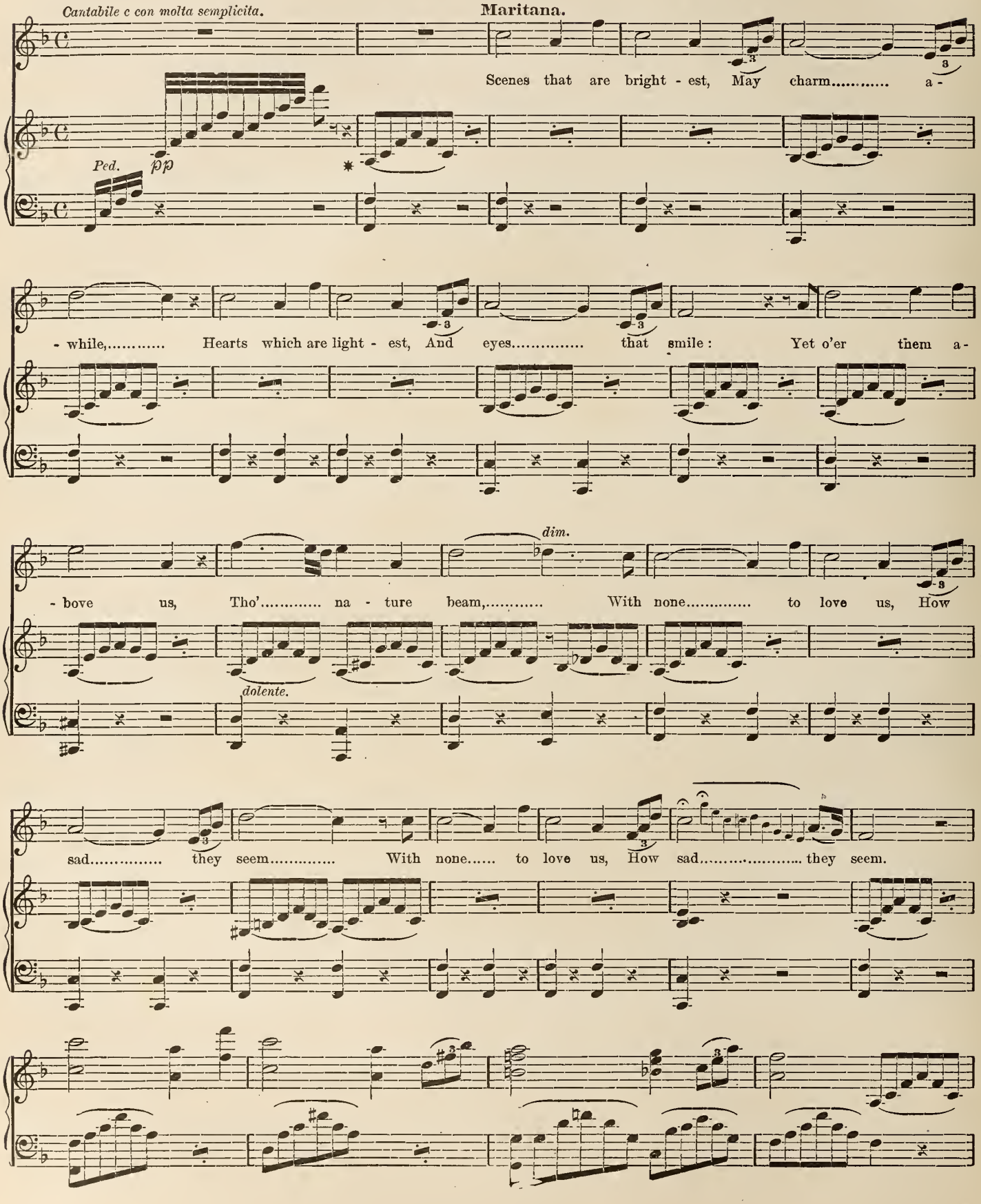
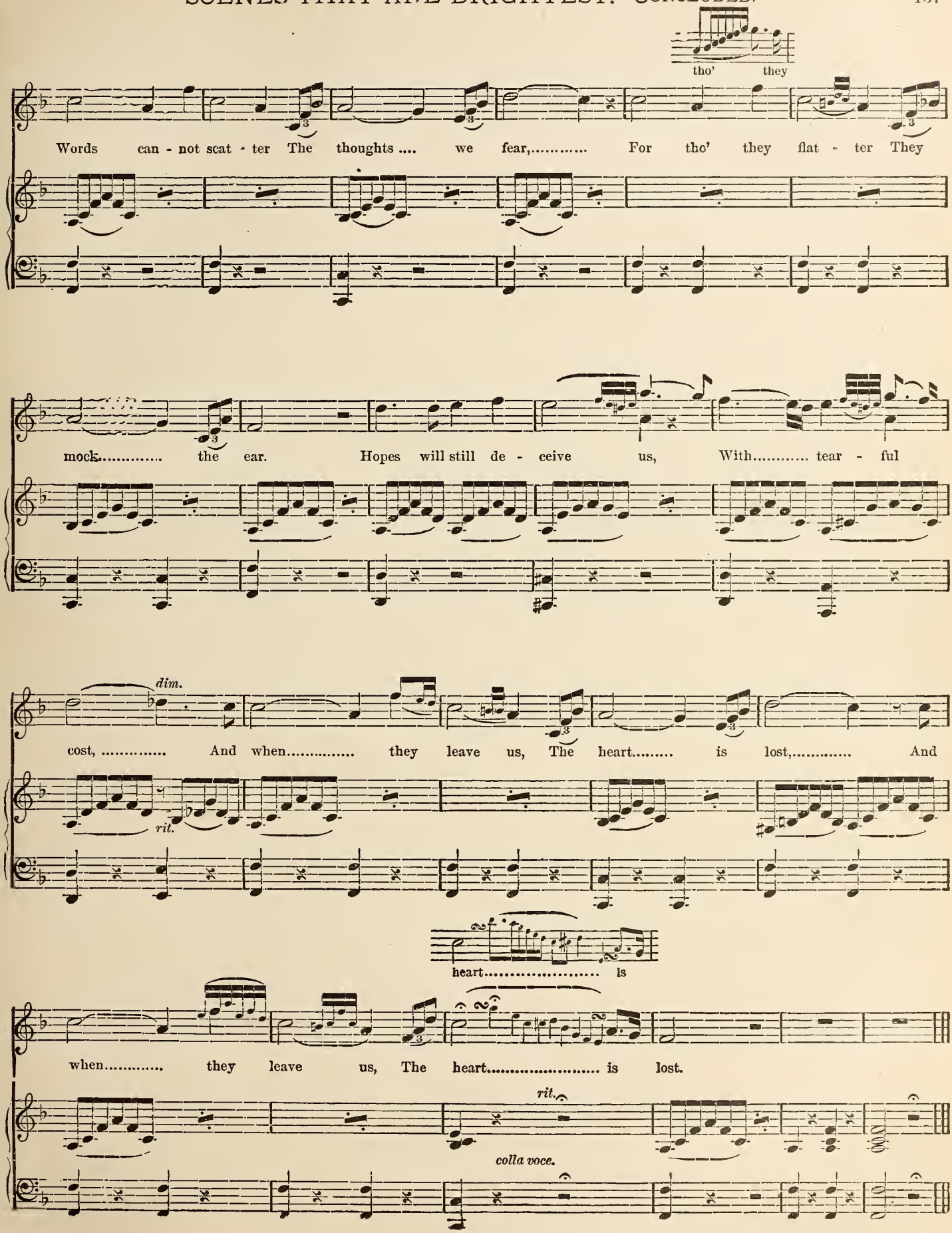
SCENES THAT ARE BRIGHTEST.

MARITANA.

WORDS BY ALFRED BUNN. MUSIC BY W. V. WALLACE.

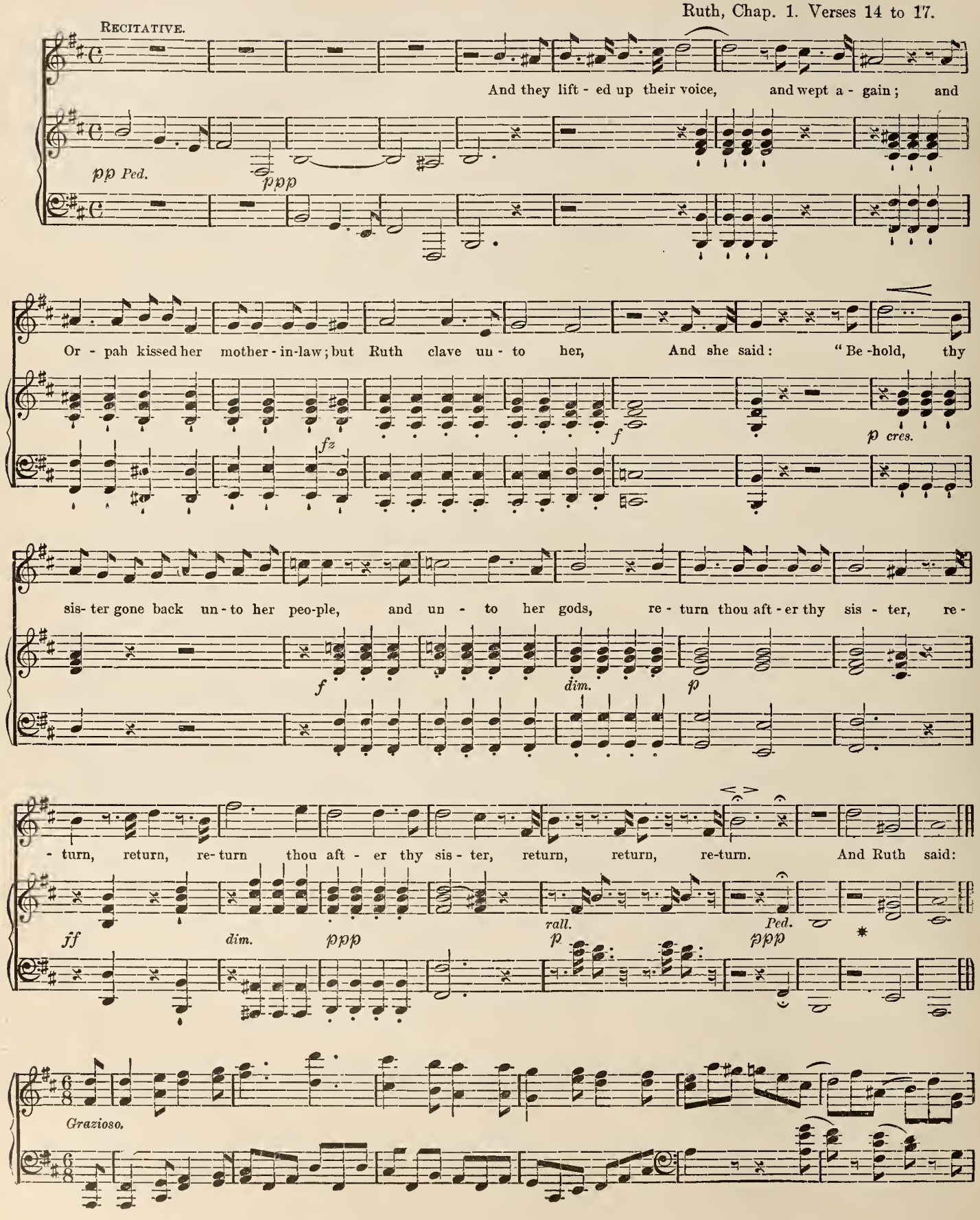


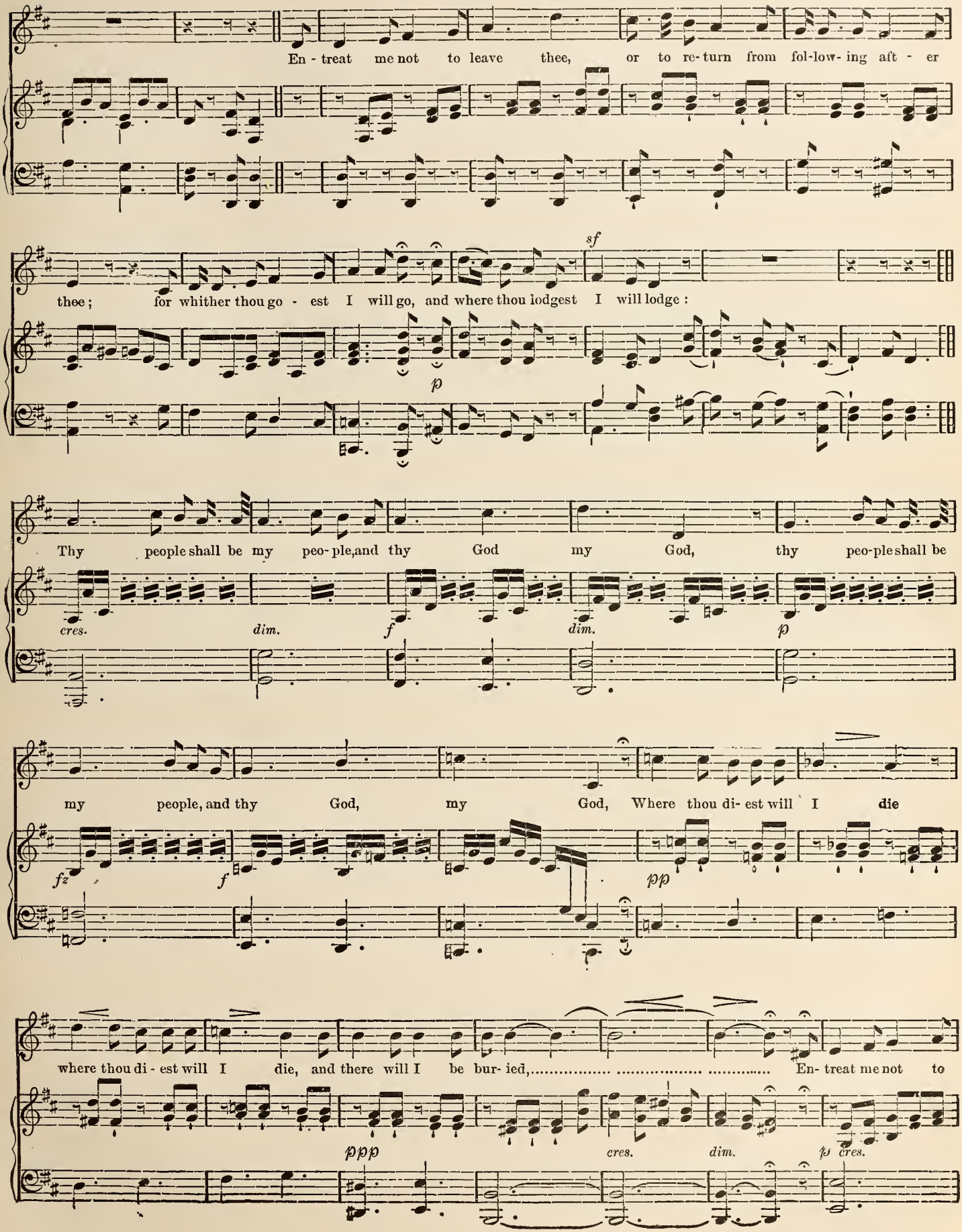
GUISEPPE DEL PUENTE.


tho' they
Words can - not scat - ter The thoughts .... we fear,..... For tho' they flat - ter They
mock..... the ear. Hopes will still de - ceive us, With..... tear - ful
dim.
cost, ... And when..... they leave us, The heart..... is lost,..... And
rit.
heart..... is
when..... they leave us, The heart..... is lost.
rit.
colla voce.

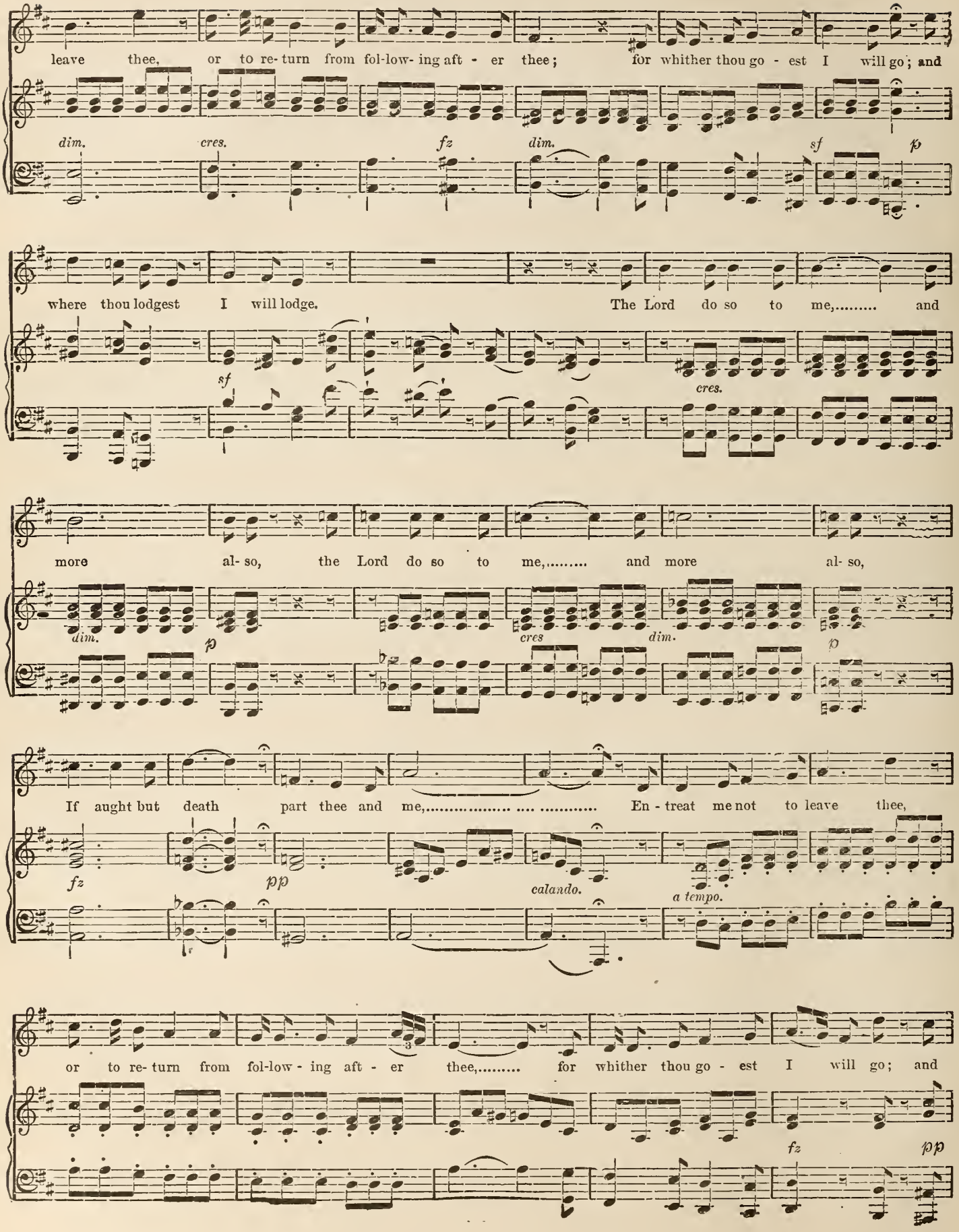
RUTH AND NAOMI.

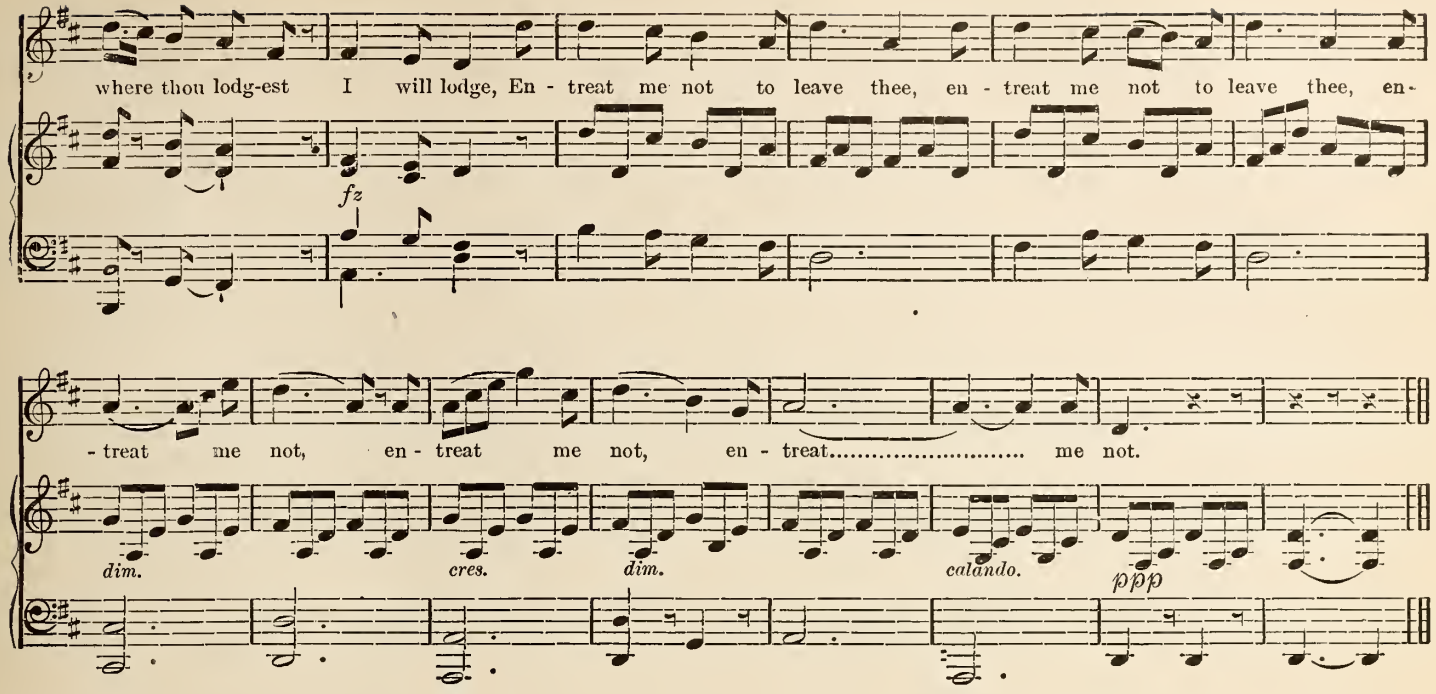
Ruth, Chap. 1. Verses 14 to 17.




En - treat me not to leave thee, or to re-turn from fol-low- ing aft - er
sf
thee; for whither thou go - est I will go, and where thou lodgest I will lodge:
p
Thy people shall be my peo- ple, and thy God my God, thy peo-ple shall be
cres.
dim.
f
dim.
p
my people, and thy God, my God, Where thou di- est will I die
fz
f
pp
where thou di - est will I die, and there will I be bur- ied,..... .... En- treat me not to
ppp
cres.
dim.
p cres.

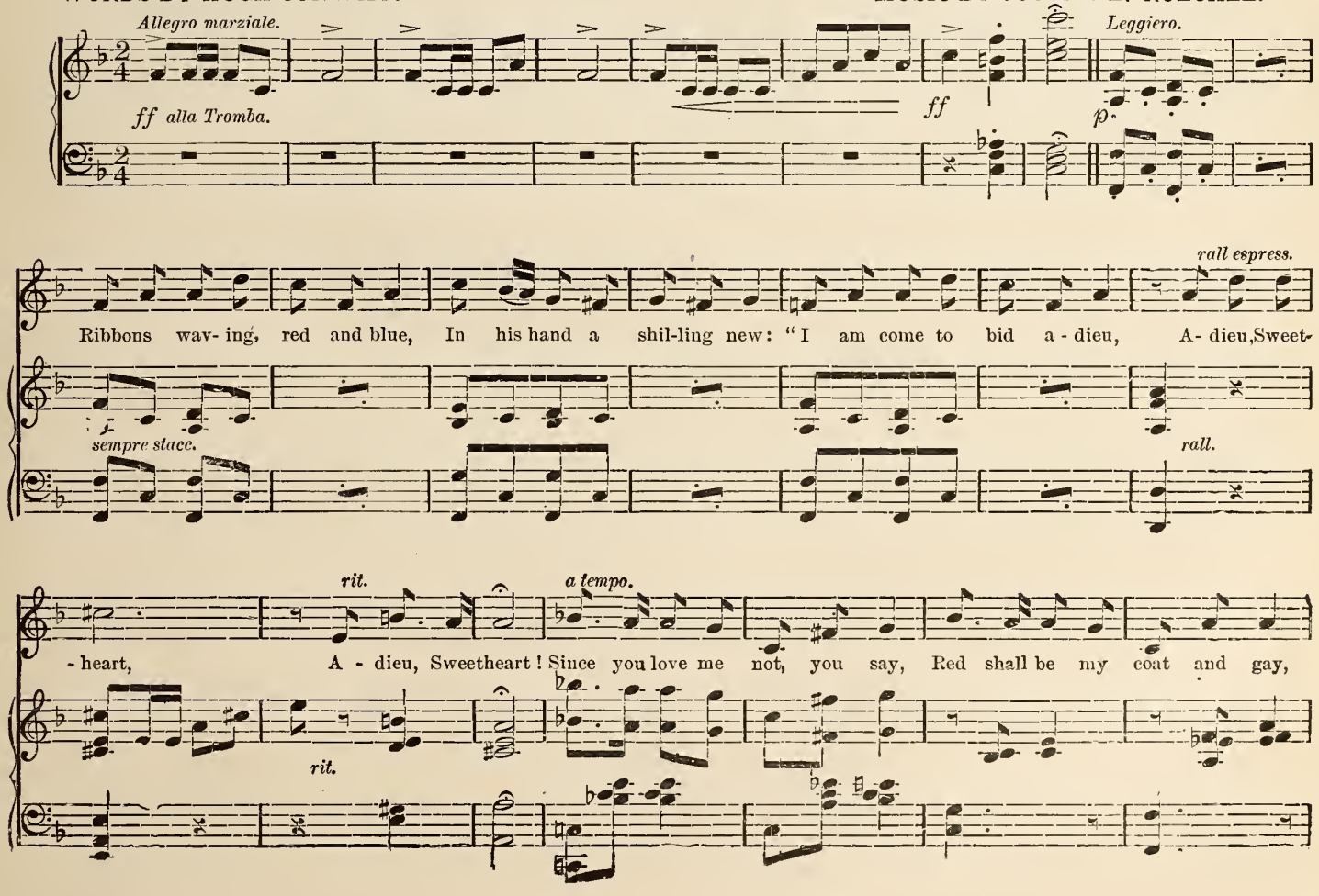
RUTH AND NAOMI. CONTINUED.

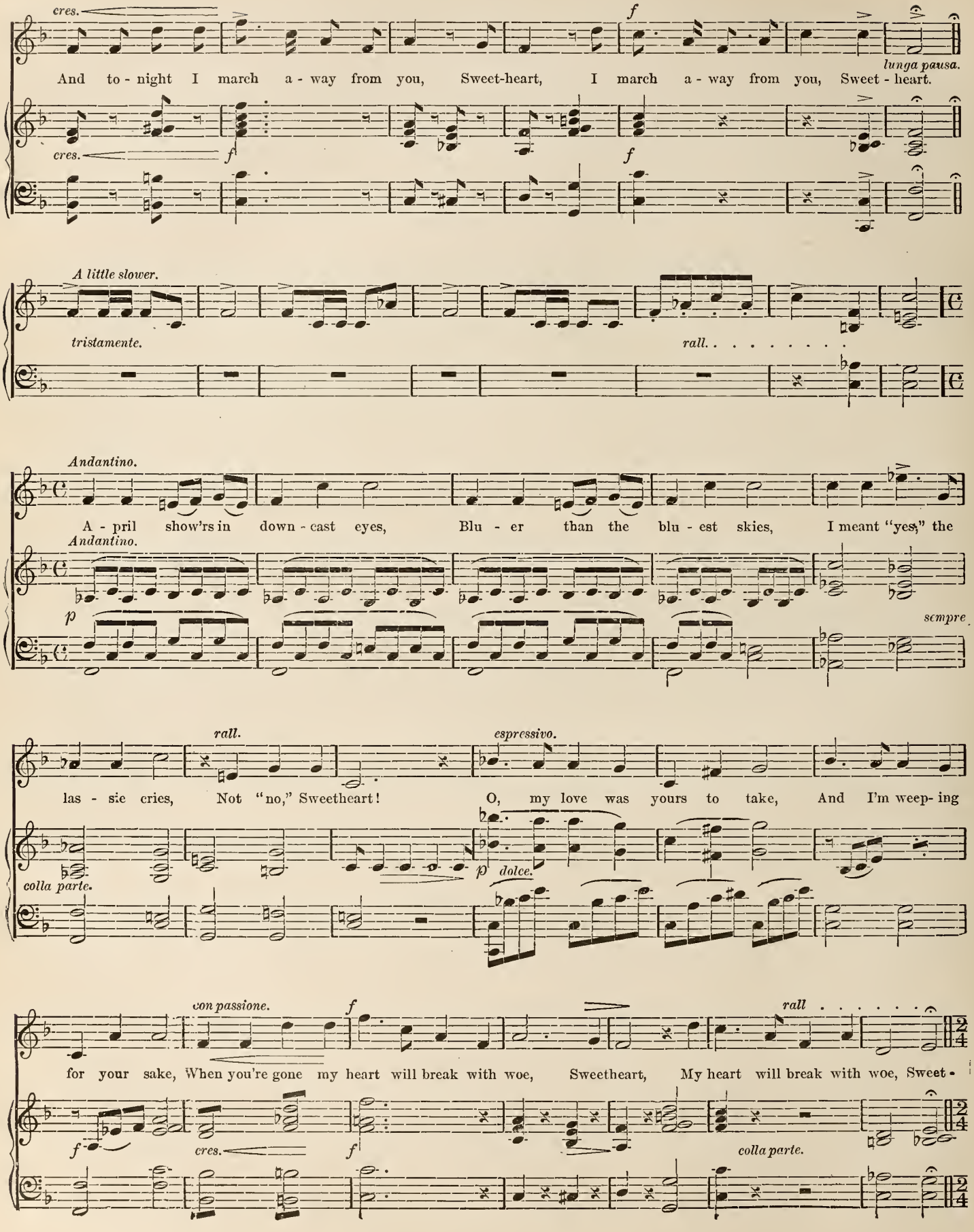


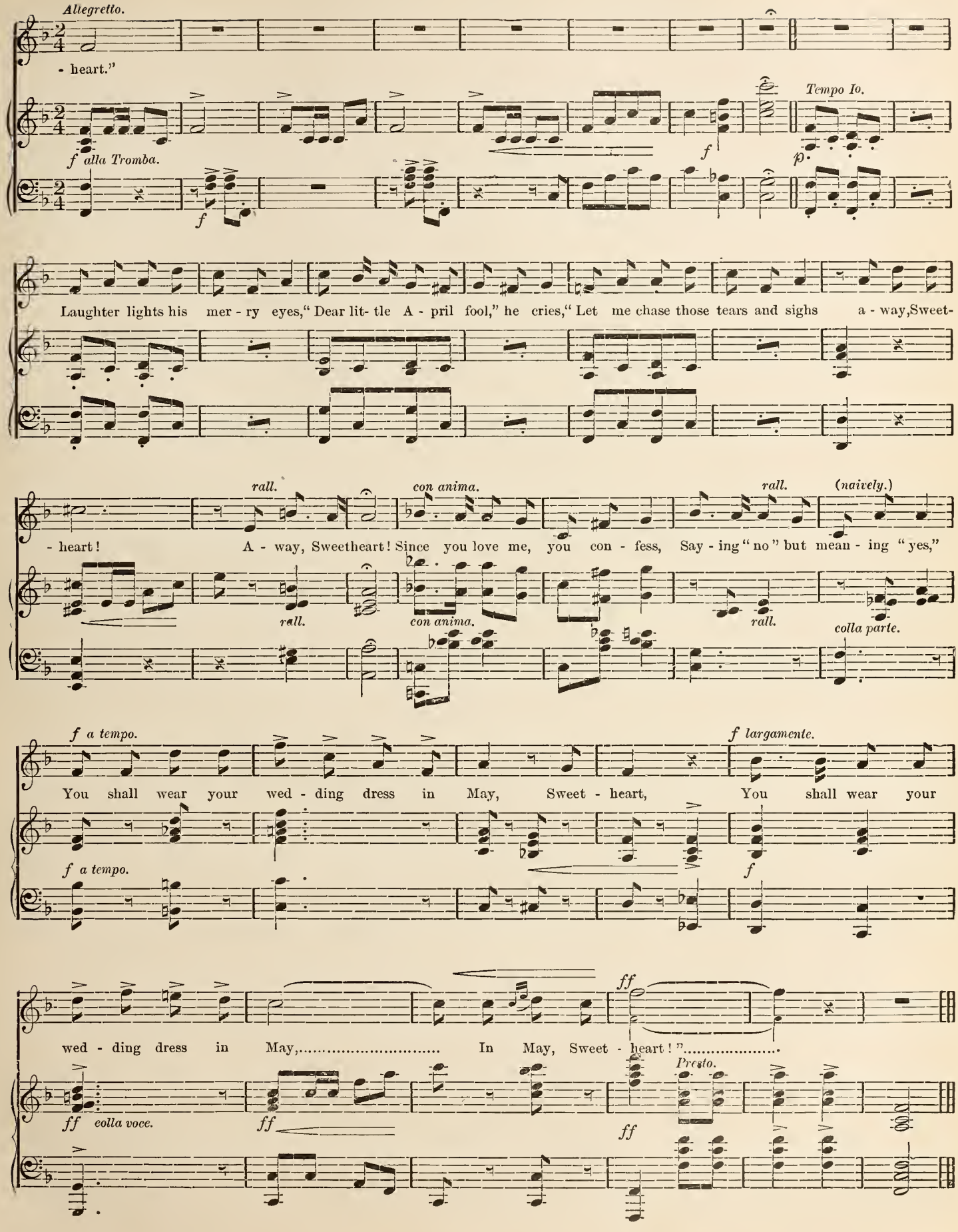


LITTLE APRIL FOOL.

WORDS BY HUGH CONWAY. MUSIC BY JOSEPH L. ROECKEL.

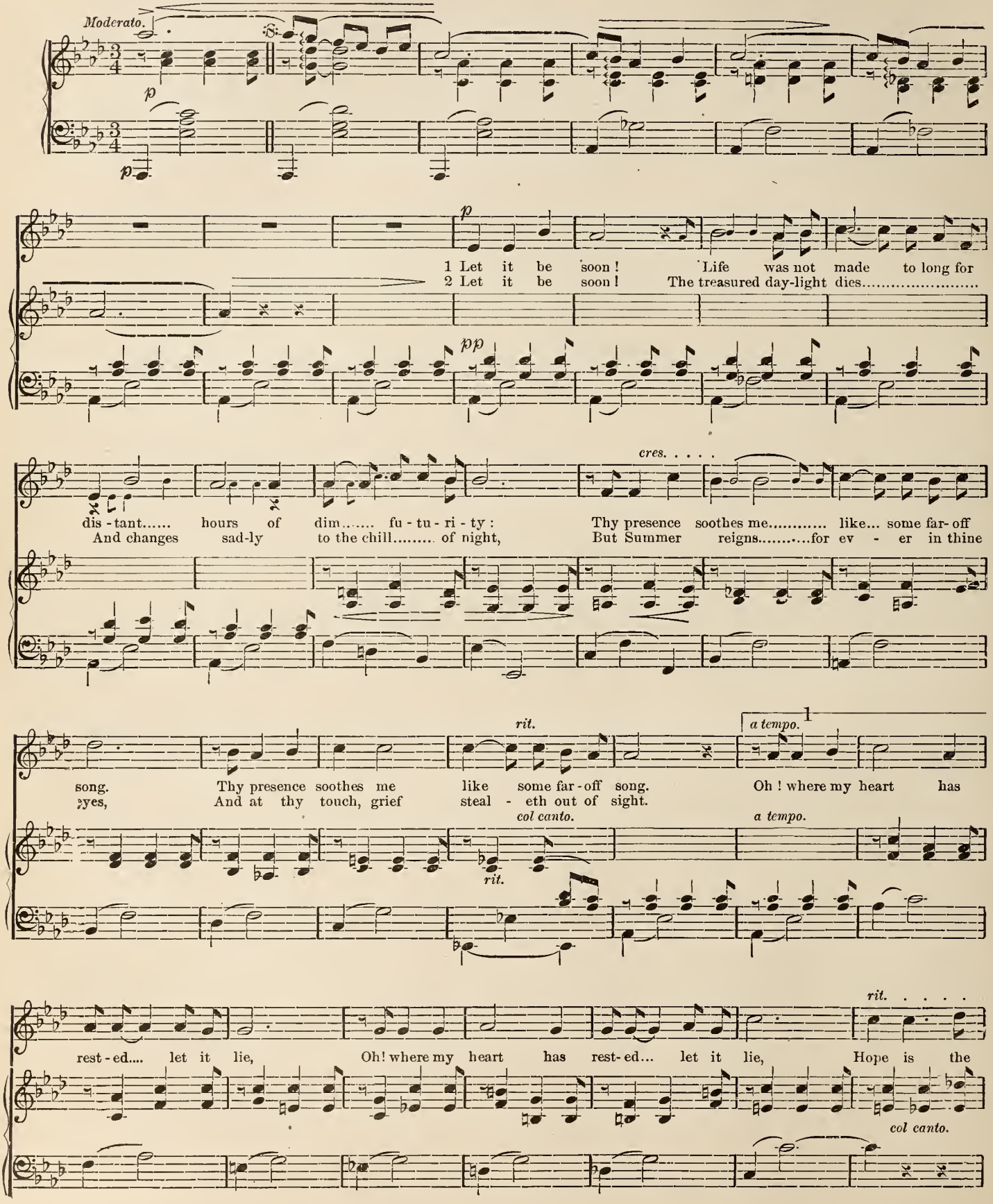


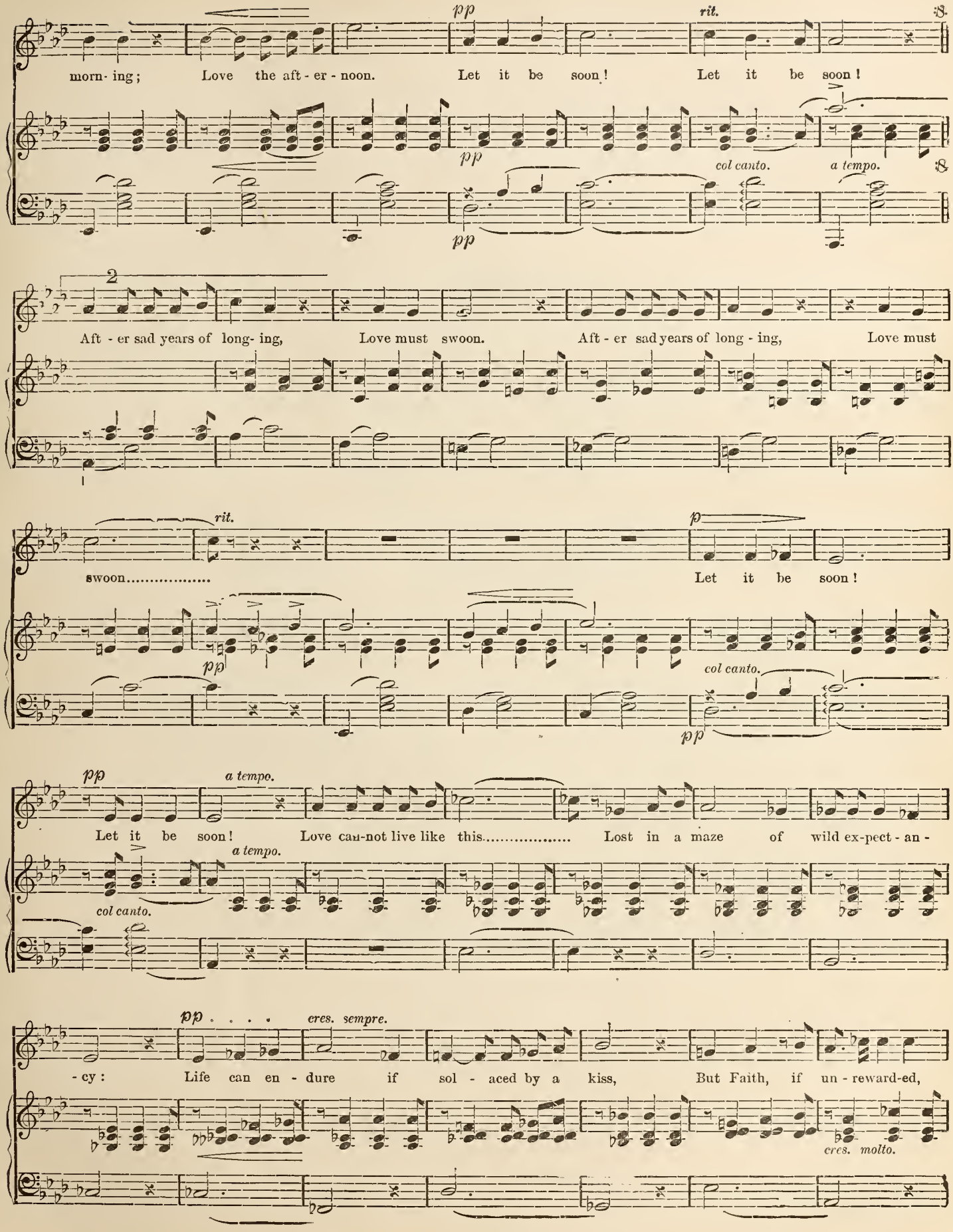

cres.
f
lunga pausa.
And to - night I march a - way from you, Sweet-heart, I march a - way from you, Sweet - heart.
cres.
f
f
A little slower.
tristamente.
rall.
Andantino.
A - pril show'rs in down - cast eyes, Blu - er than the blu - est skies, I meant "yes," the
Andantino.
p
sempre
rall.
espressivo.
las - sie cries, Not "no," Sweetheart! O, my love was yours to take, And I'm weep- ing
colla parte.
p
dolce.
con passione.
f
rall
for your sake, When you're gone my heart will break with woe, Sweetheart, My heart will break with woe, Sweet -
f
cres.
f
colla parte.

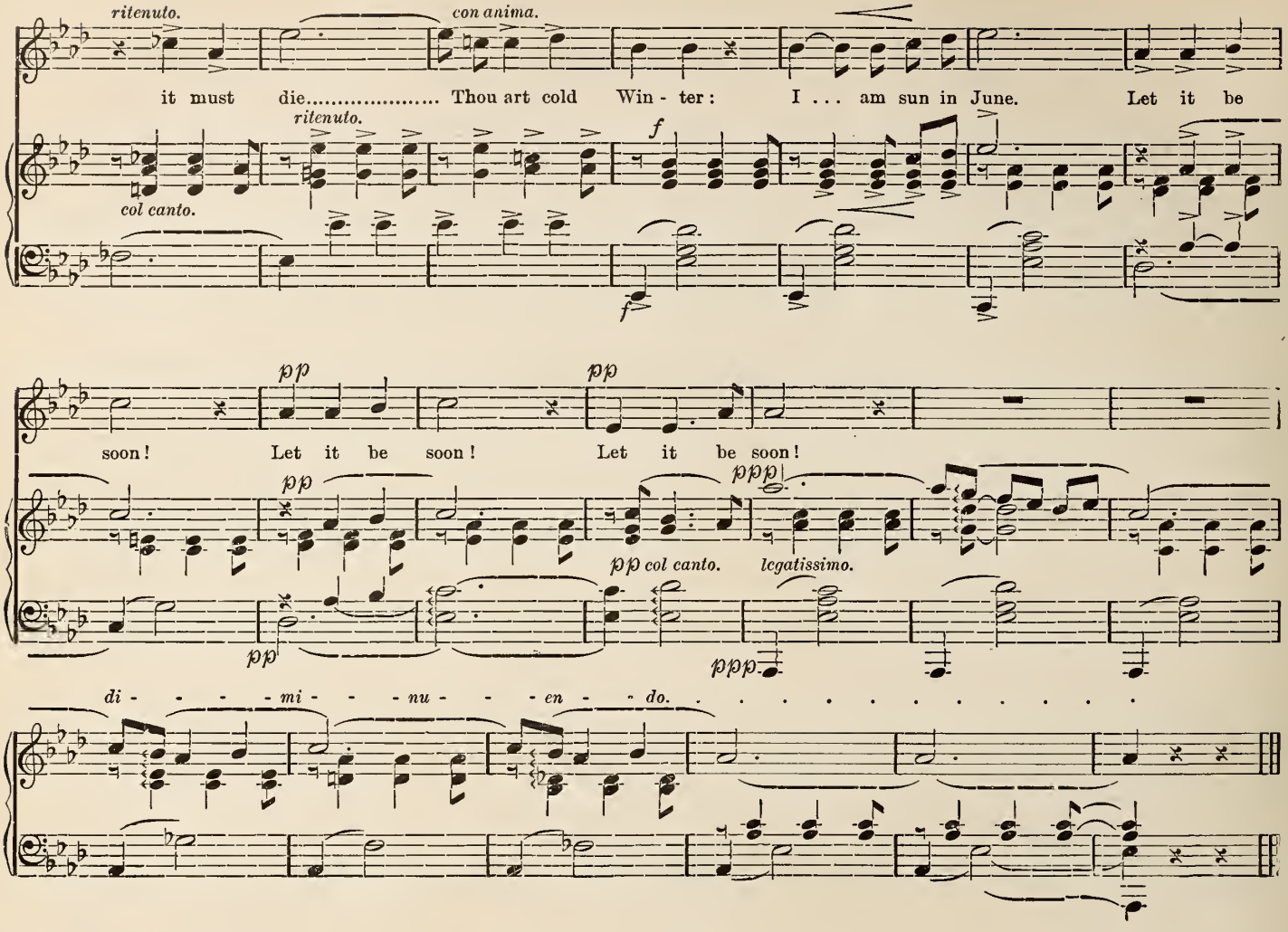

Allegretto.
- heart."
f alla Tromba.
Tempo Io.
Laughter lights his mer - ry eyes," Dear lit- tle A - pril fool," he cries," Let me chase those tears and sighs a - way, Sweet-
rall.
con anima.
rall.
(naively.)
- heart! A - way, Sweetheart! Since you love me, you con - fess, Say - ing "no" but mean - ing "yes,"
colla parte.
f a tempo.
f largamente.
You shall wear your wed - ding dress in May, Sweet - heart, You shall wear your
wed - ding dress in May,..... In May, Sweet - heart!".....
Presto.
ff colla voce.

LET IT BE SOON.

WORDS BY CLEMENT SCOTT. SONG. MUSIC BY F. PAOLO TOSTI.



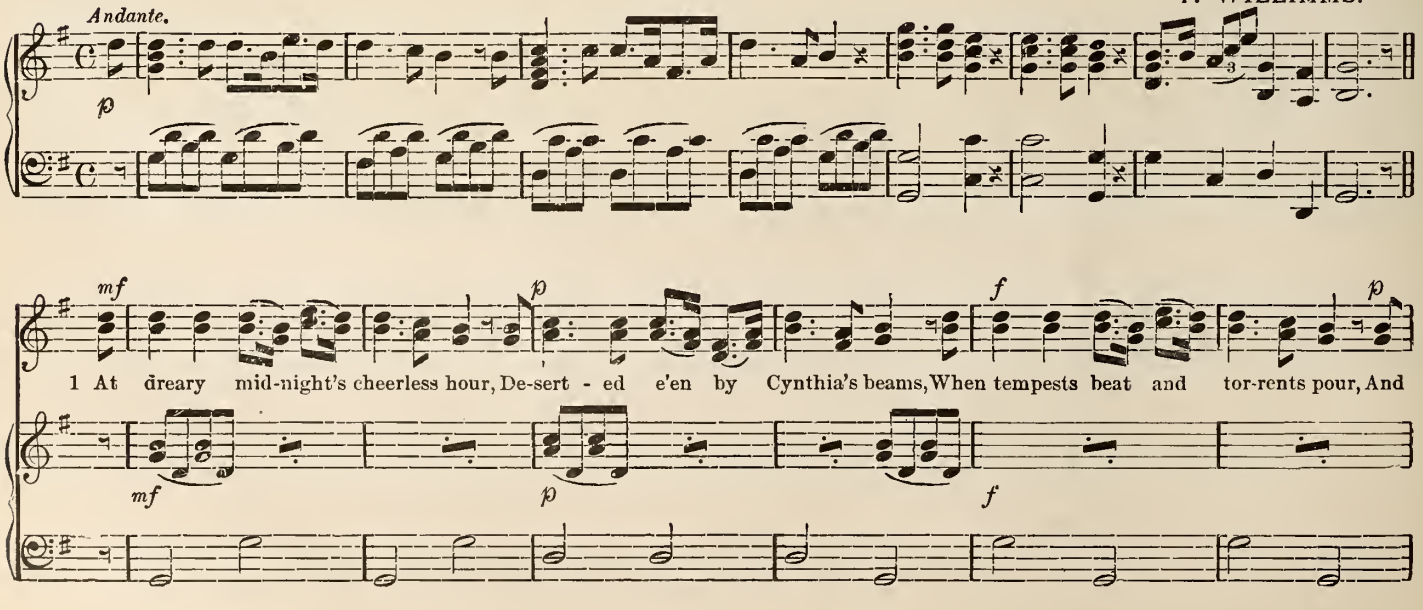

pp
rit.
morn- ing; Love the aft - er - noon. Let it be soon! Let it be soon!
pp
col canto.
a tempo.
pp
2
Aft - er sad years of long- ing, Love must swoon. Aft - er sad years of long - ing, Love must
1
rit.
swoon.....
p
Let it be soon!
pp
col canto.
pp
pp
a tempo.
Let it be soon! Love can-not live like this..... Lost in a maze of wild ex-pect - an -
a tempo.
col canto.
pp . . . .
cres. sempre.
- cy: Life can en - dure if sol - aced by a kiss, But Faith, if un - reward-ed,
cres. molto.



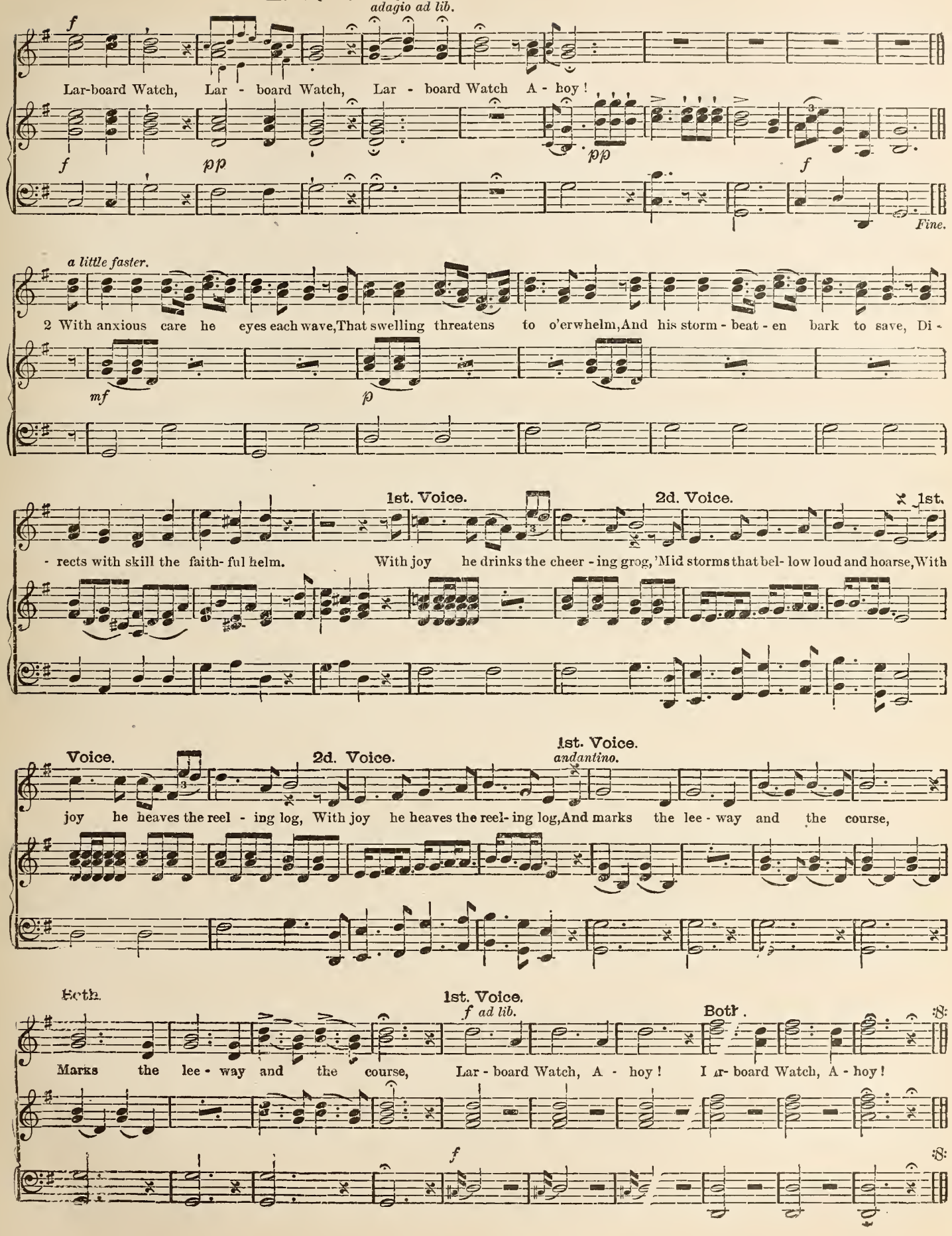
LARBOARD WATCH.

DUETT.

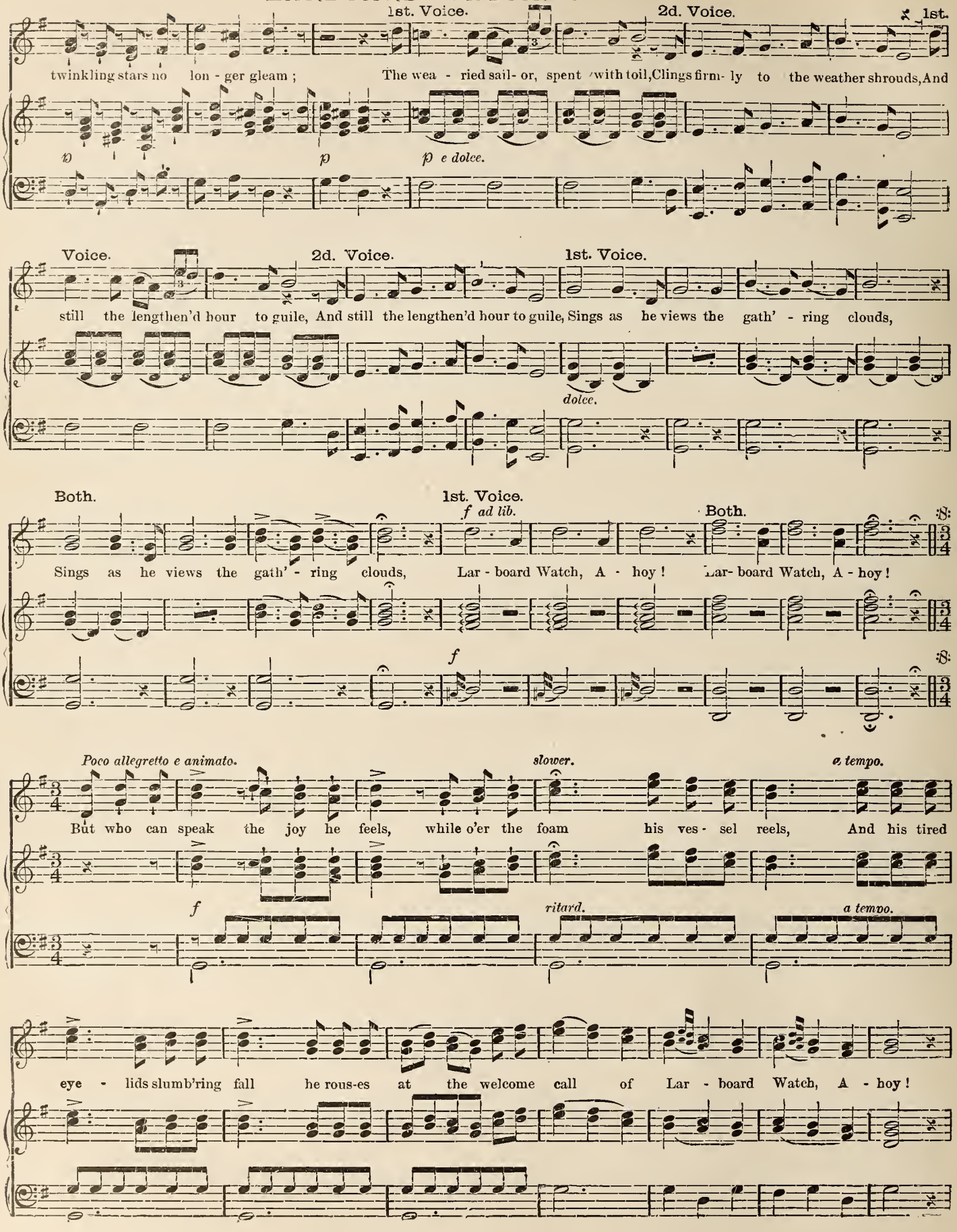
T. WILLIAMS.



MYRON W WHITNEY.

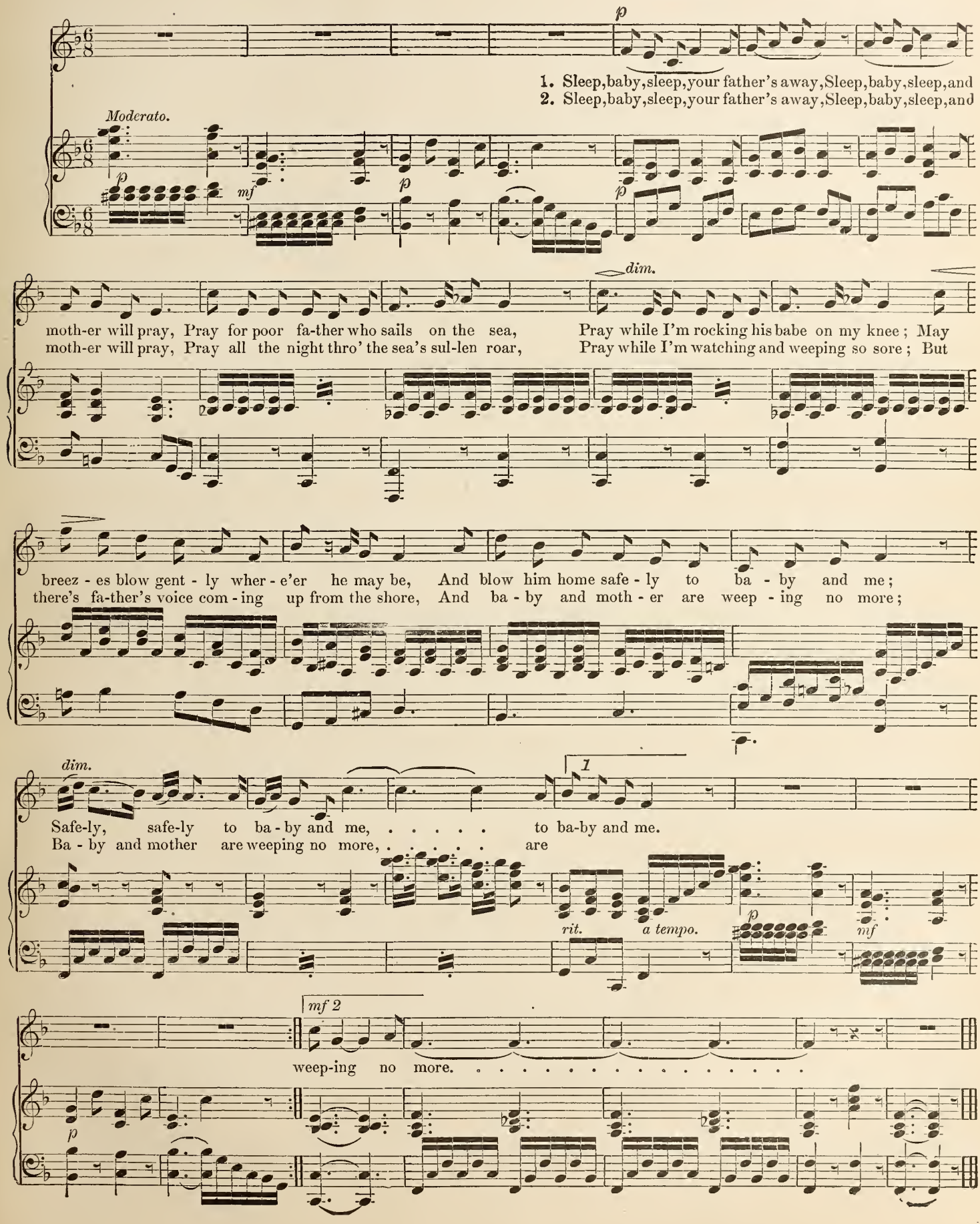

adagio ad lib.
Lar-board Watch, Lar - board Watch, Lar - board Watch A - hoy!
Fine.
a little faster.
2 With anxious care he eyes each wave, That swelling threatens to o'erwhelm, And his storm - beat - en bark to save, Di -
1st. Voice.
2d. Voice.
1st.
- rects with skill the faith- ful helm. With joy he drinks the cheer - ing grog, 'Mid storms that bel- low loud and hoarse, With
Voice.
2d. Voice.
1st. Voice.
andantino.
joy he heaves the reel - ing log, With joy he heaves the reel- ing log, And marks the lee - way and the course,
Both.
1st. Voice.
f ad lib.
Both.
Marks the lee - way and the course, Lar - board Watch, A - hoy! Lar- board Watch, A - hoy!

LARBOARD WATCH. CONTINUED.



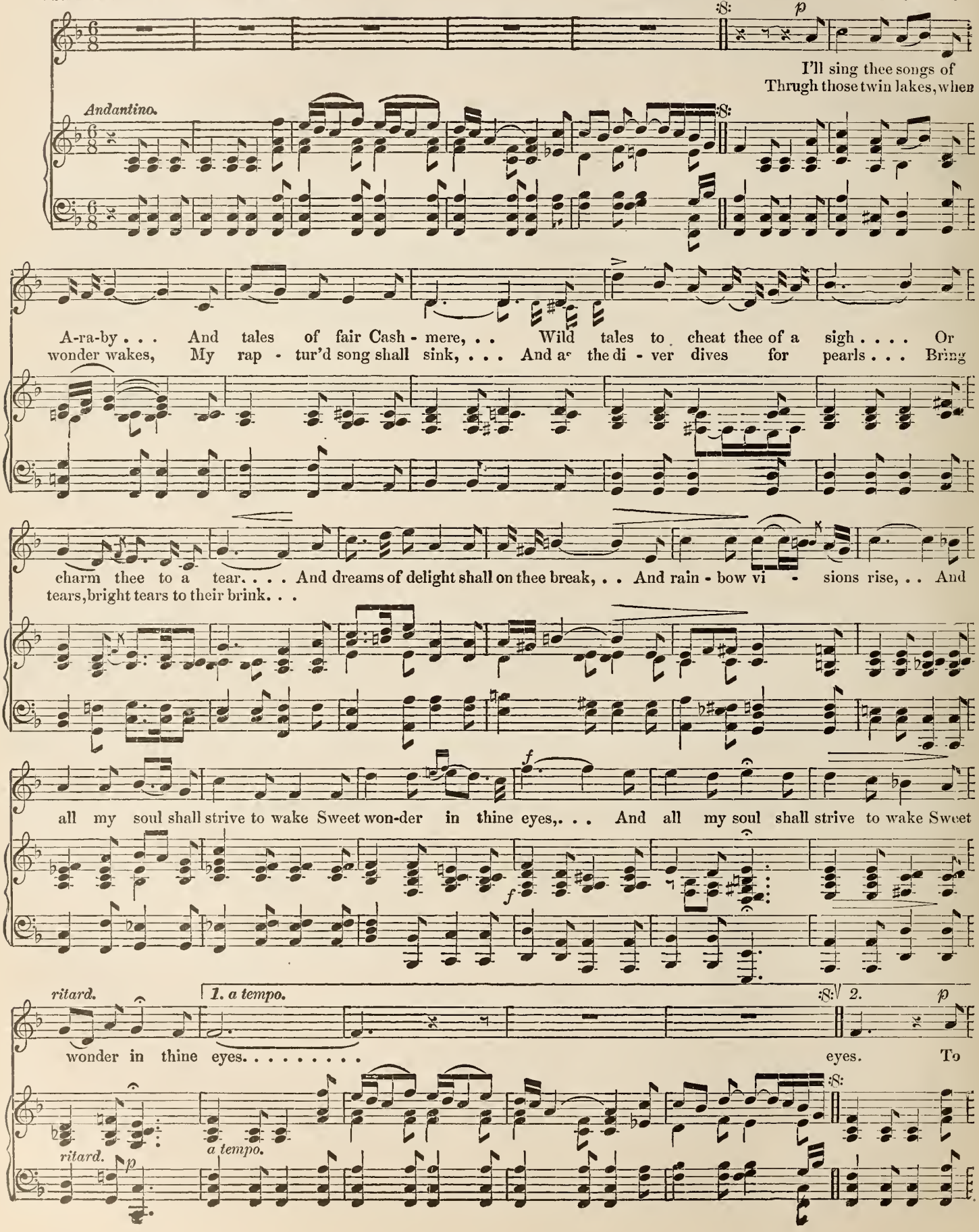
A MOTHER'S SONG.

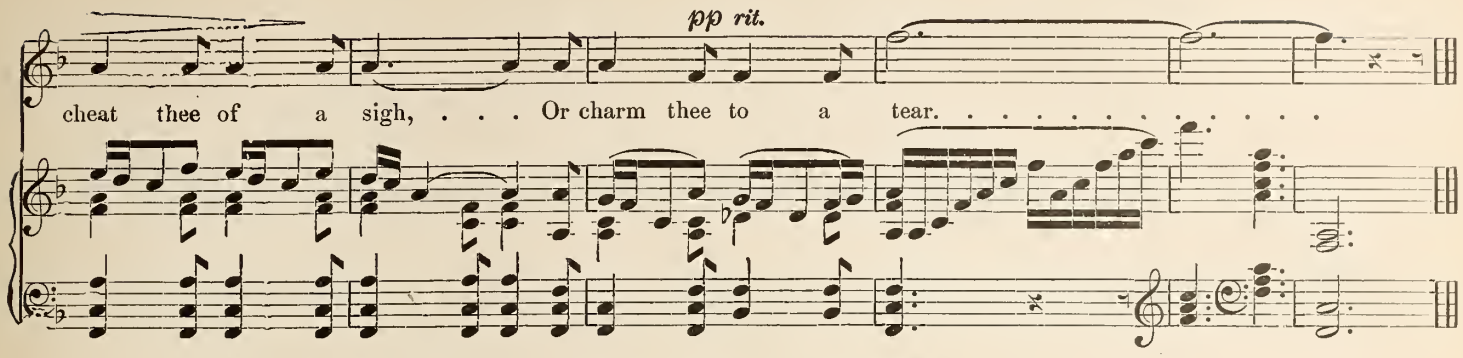
WORDS BY DR. BLATHERWICK. MUSIC BY VIRGINIA GABRIEL.



I'LL SING THEE SONGS OF ARABY.

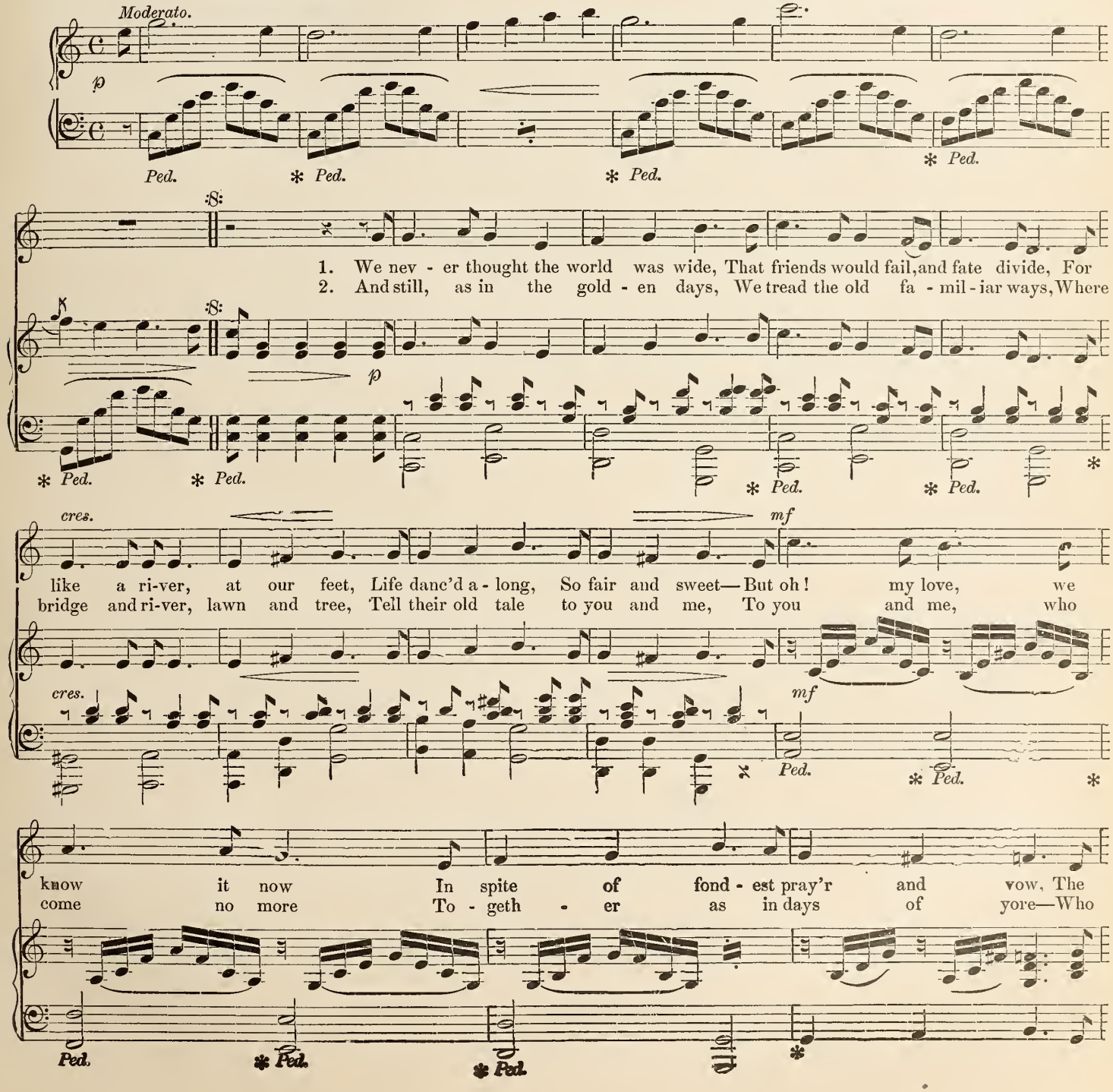
WRITTEN BY W. G. WILLS. COMPOSED BY FREDERIC CLAY.

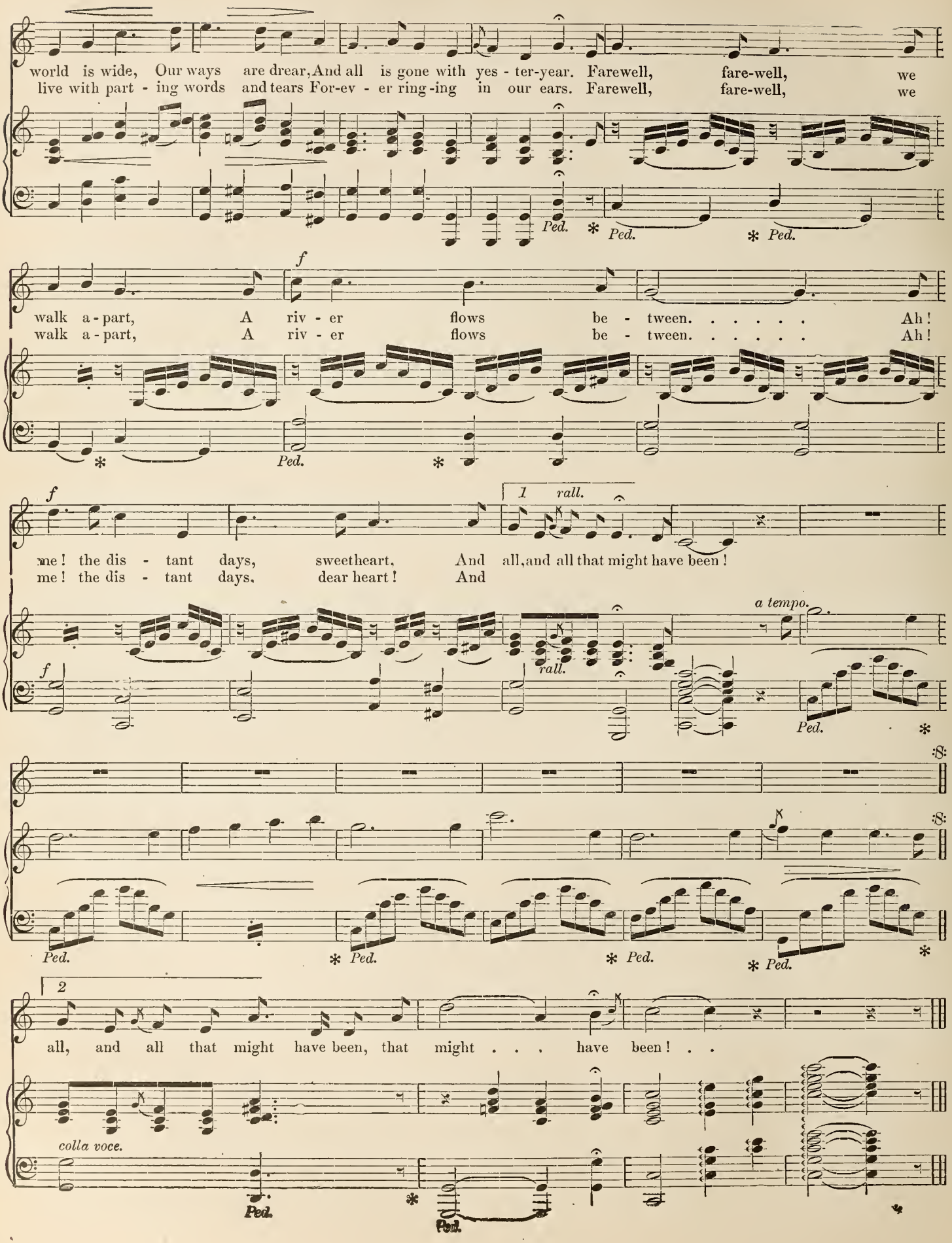




YESTERYEAR.

WORDS BY F. E. WEATHERLY. MUSIC BY LADY ARTHUR HILL.

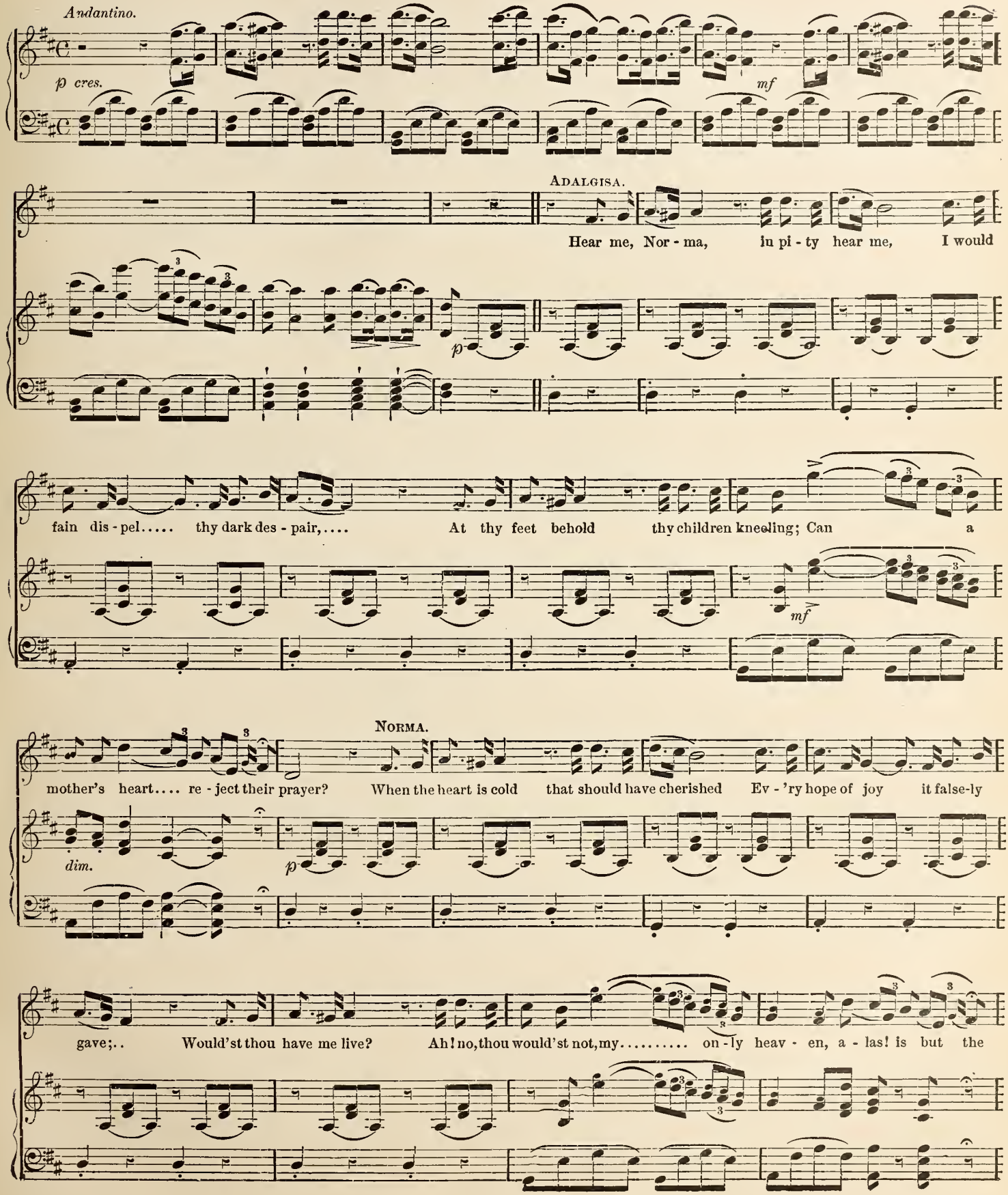


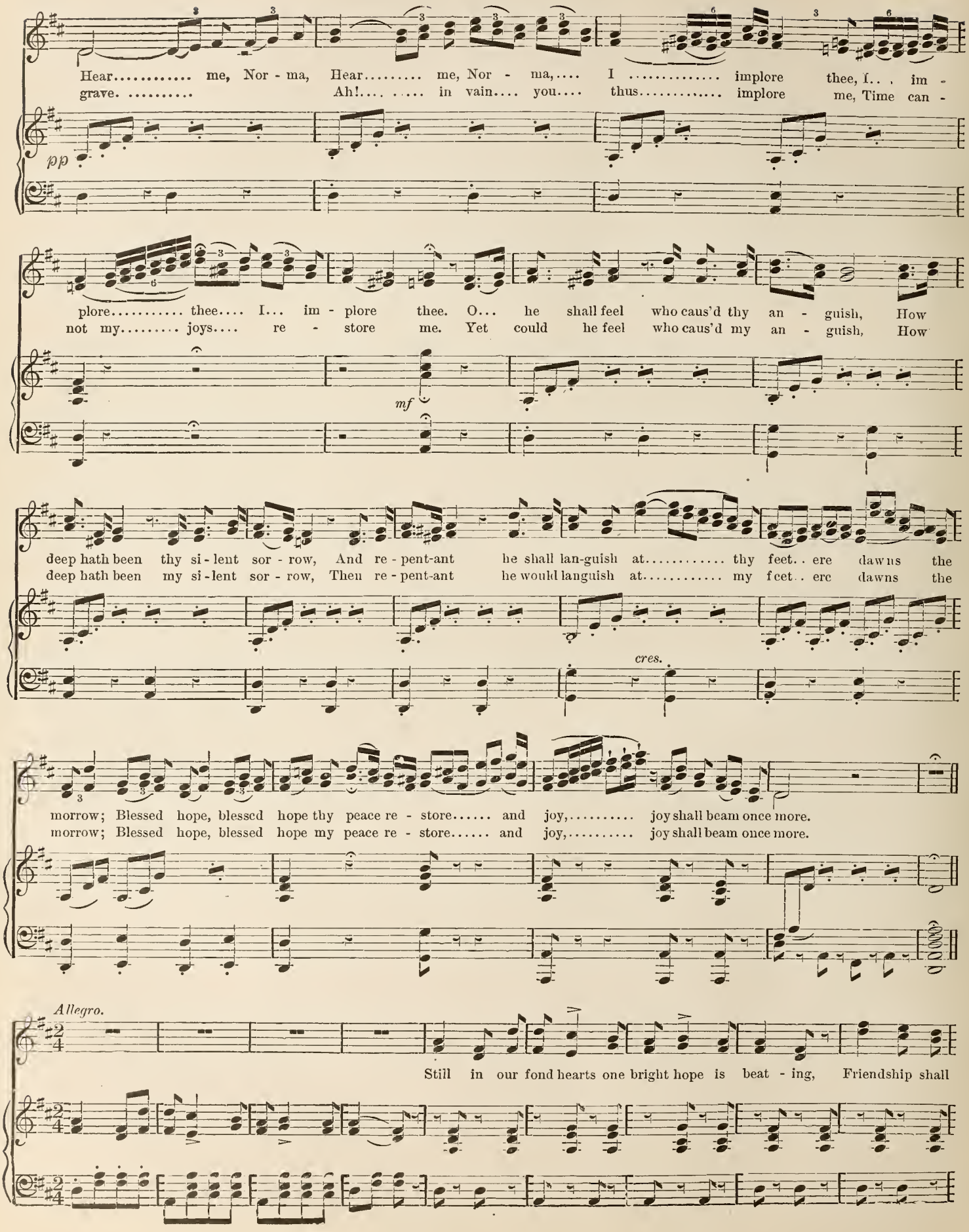

world is wide, Our ways are drear, And all is gone with yes - ter-year. Farewell, fare-well, we
live with part - ing words and tears For-ev - er ring-ing in our ears. Farewell, fare-well, we
Ped. * Ped. * Ped.
f
walk a - part, A riv - er flows be - tween. . . . . Ah!
walk a - part, A riv - er flows be - tween. . . . . Ah!
Ped. *
f
1 rall.
me! the dis - tant days, sweetheart, And all, and all that might have been!
me! the dis - tant days, dear heart! And
rall.
a tempo.
f
Ped. *
Ped. * Ped. * Ped. * Ped. *
2
all, and all that might have been, that might . . . have been! . .
colla voce.
Ped. * Ped.

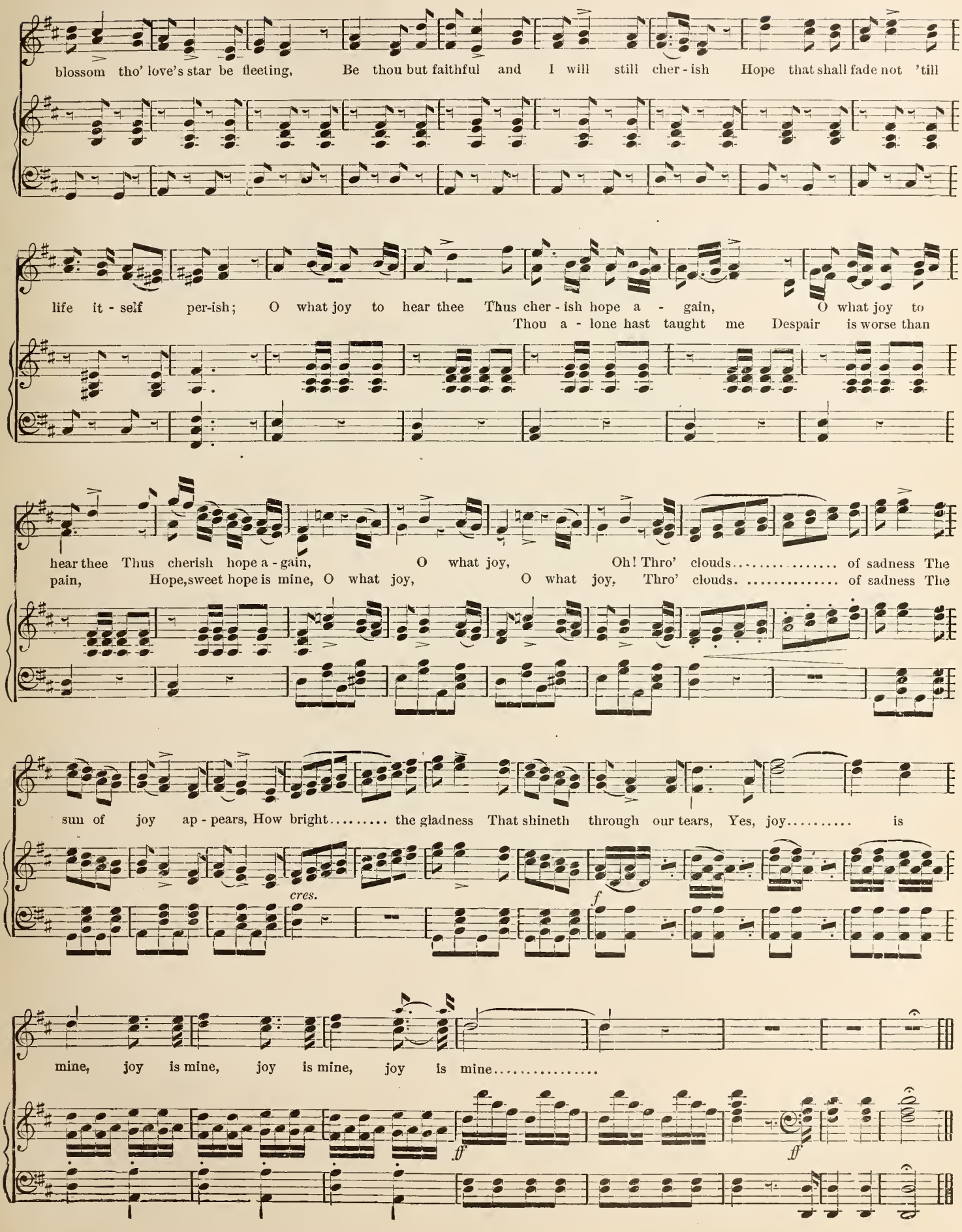
HEAR ME, NORMA.

DUETT.

ENGLISH WORDS BY C. JEFFERYS. MUSIC BY BELLINI.

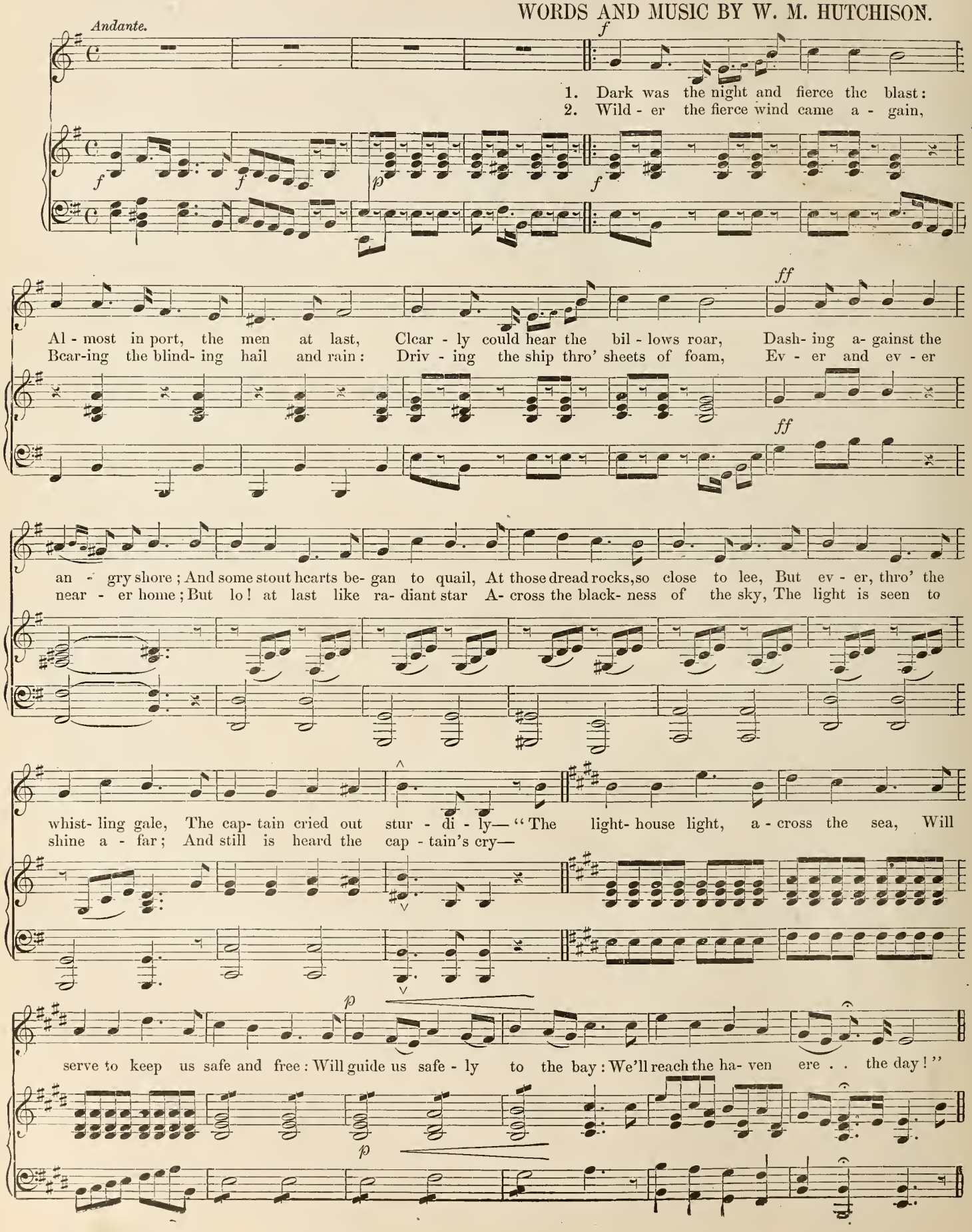



Hear..... me, Nor - ma, Hear..... me, Nor - ma,.... I ..... implore thee, I.. , im -
grave. ..... Ah!.... ..... in vain.... you.... thus..... implore me, Time can -
pp
plore..... thee.... I... im - plore thee. O... he shall feel who caus'd thy an - guish, How
not my..... joys.... re - store me. Yet could he feel who caus'd my an - guish, How
mf
deep hath been thy si - lent sor - row, And re - pent-ant he shall lan-guish at..... thy feet.. ere dawns the
deep hath been my si - lent sor - row, Then re - pent-ant he would languish at..... my feet.. ere dawns the
cres.
morrow; Blessed hope, blessed hope thy peace re - store..... and joy,..... joy shall beam once more.
morrow; Blessed hope, blessed hope my peace re - store..... and joy,..... joy shall beam once more.
Allegro.
Still in our fond hearts one bright hope is beat - ing, Friendship shall

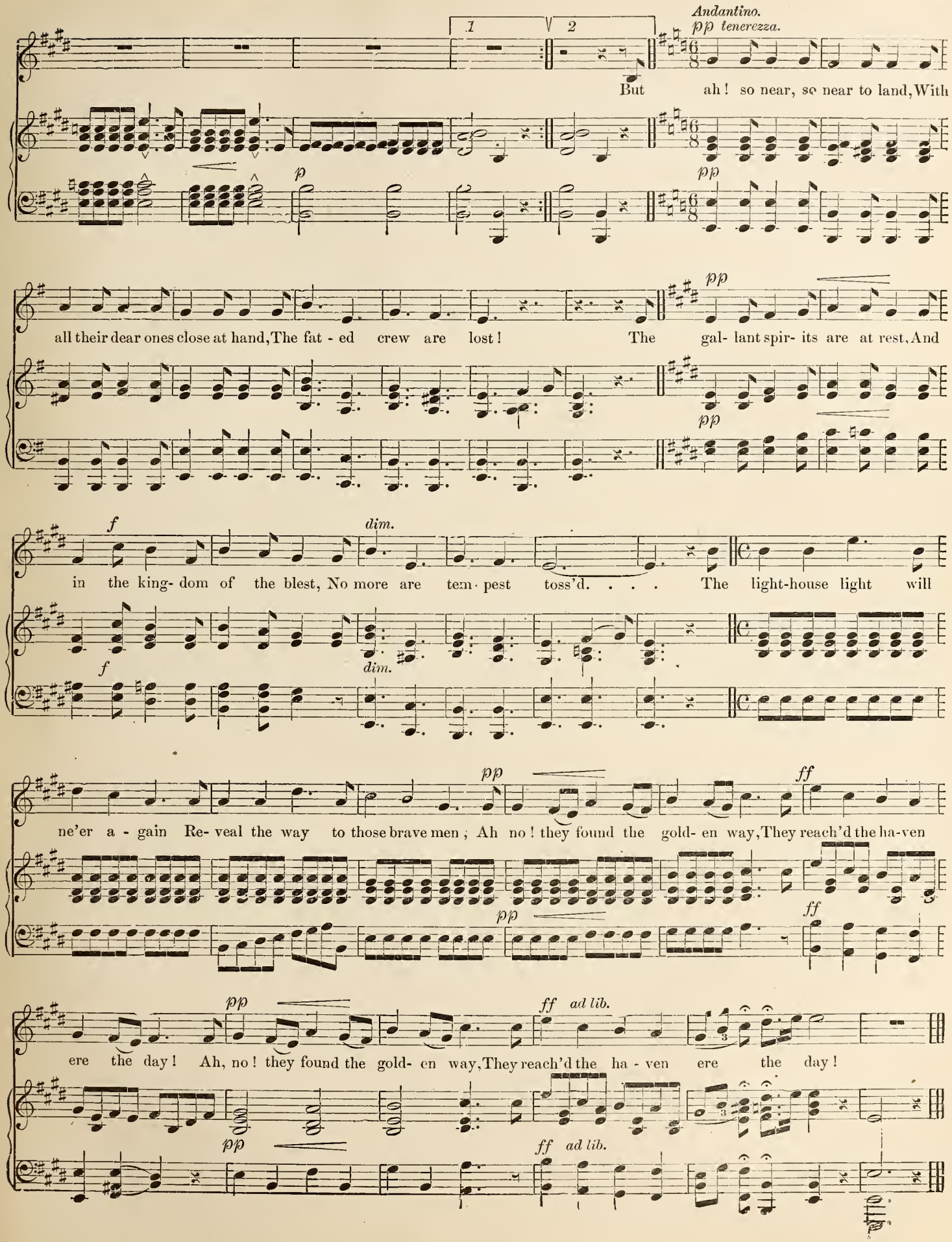

blossom tho' love's star be fleeting, Be thou but faithful and I will still cher - ish Hope that shall fade not 'till
life it - self per-ish; O what joy to hear thee Thus cher - ish hope a - gain, O what joy to
Thou a - lone hast taught me Despair is worse than
hear thee Thus cherish hope a - gain, O what joy, Oh! Thro' clouds..... of sadness The
pain, Hope, sweet hope is mine, O what joy, O what joy, Thro' clouds..... of sadness The
sun of joy ap - pears, How bright..... the gladness That shineth through our tears, Yes, joy..... is
cres.
f
mine, joy is mine, joy is mine, joy is mine.....
ff
ff

THE LIGHTHOUSE LIGHT.

WORDS AND MUSIC BY W. M. HUTCHISON.



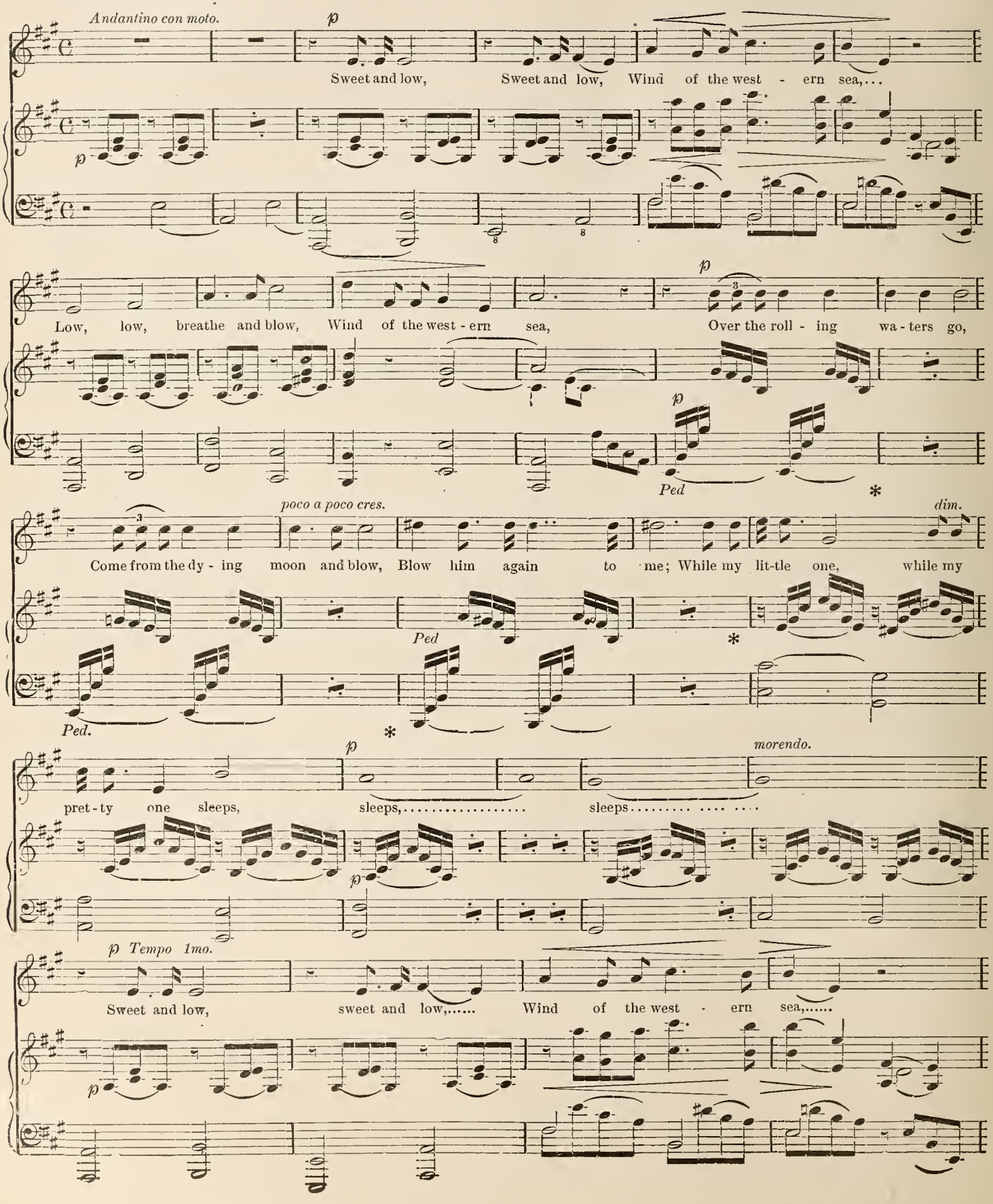
W.H.SHERWOOD.

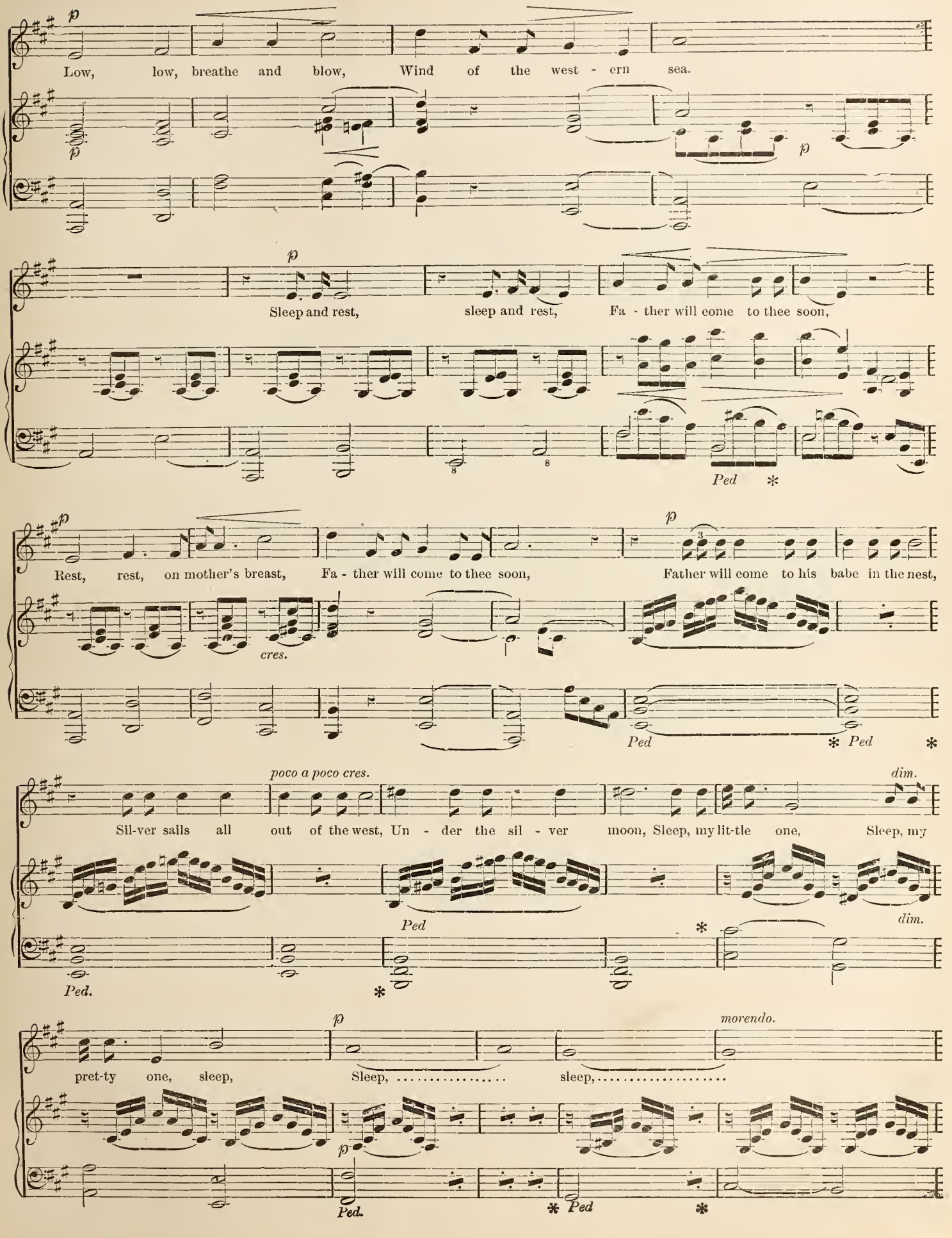

Andantino.
pp tenerezza.
1
2
But ah! so near, so near to land, With
p
pp
all their dear ones close at hand, The fat - ed crew are lost! The gal- lant spir- its are at rest, And
pp
pp
f
dim.
in the king- dom of the blest, No more are tem- pest toss'd. . . . The light-house light will
f
dim.
pp
ff
ne'er a - gain Re- veal the way to those brave men; Ah no! they found the gold- en way, They reach'd the ha-ven
pp
ff
pp
ff ad lib.
ere the day! Ah, no! they found the gold- en way, They reach'd the ha - ven ere the day!
pp
ff ad lib.

WIND OF THE WESTERN SEA.

(SWEET AND LOW.)

TENNYSON. HAROLD THOMAS.




p
Low, low, breathe and blow, Wind of the west - ern sea.
p
p
Sleep and rest, sleep and rest, Fa - ther will come to thee soon,
Ped
*
p
Rest, rest, on mother's breast, Fa - ther will come to thee soon,
p
Father will come to his babe in the nest,
cres.
Ped
* Ped
*
poco a poco cres.
dim.
Sil-ver sails all out of the west, Un - der the sil - ver moon, Sleep, my lit-tle one, Sleep, my
Ped
dim.
Ped.
*
*
p
morendo.
pret-ty one, sleep, Sleep, ... sleep, ...
p
Ped.
* Ped
*

WIND OF THE WESTERN SEA. CONCLUDED.

p Tempo 1mo.

Sweet and low, sweet and low,..... Wind of the west - ern sea,....

Ped *

p

Low, low, breathe and blow, Wind of the west - ern sea,.....

rit.

..... Wind of the west - ern sea.

Ped * *Ped* *

THE SOFT SOUTHERN BREEZE.

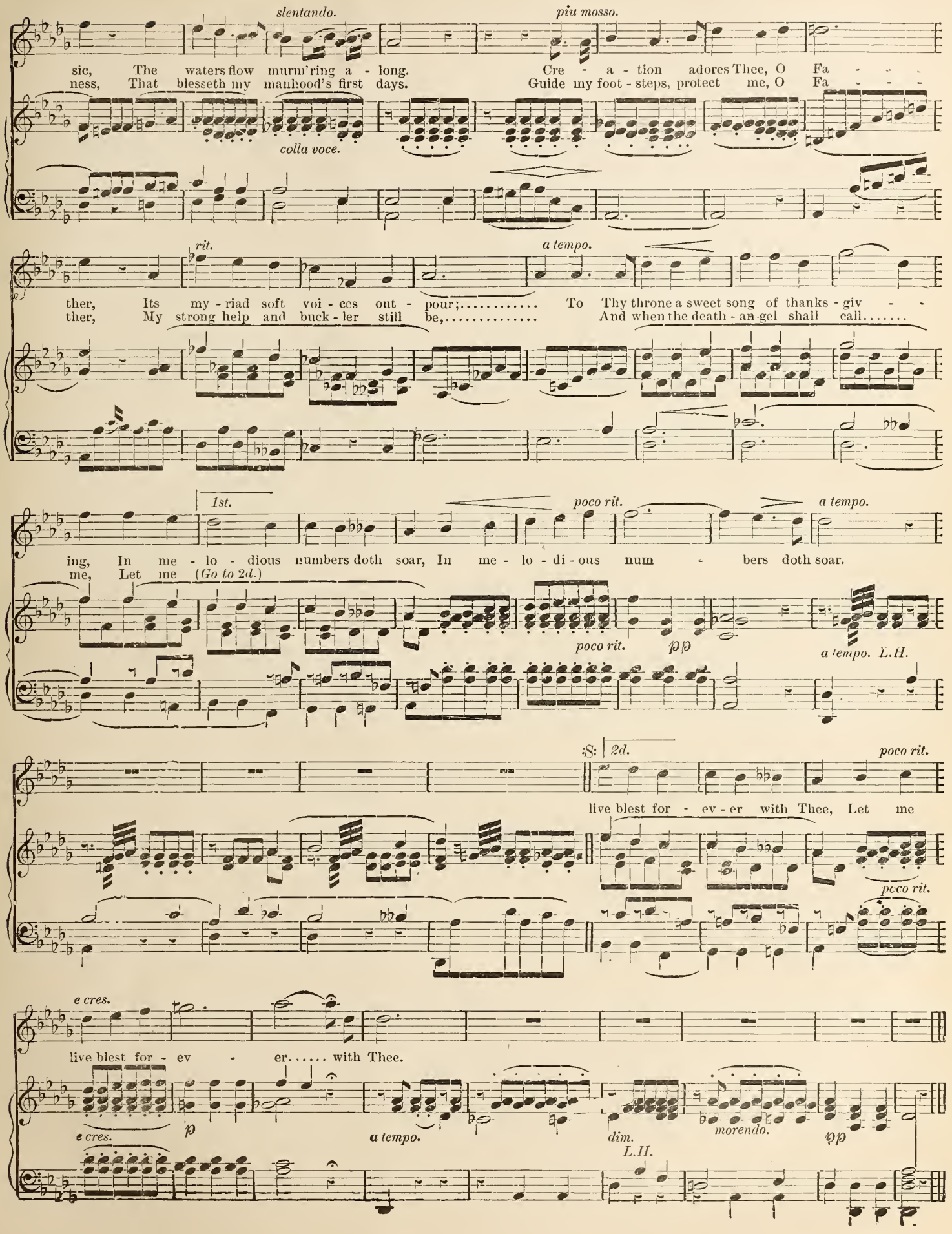
J. BARNBY.

Allegretto.

1. The soft south-ern breeze plays a - round..... me, The birds trill their
2. I bow me, Al-migh - ty, be - fore..... Thee, I al - so would

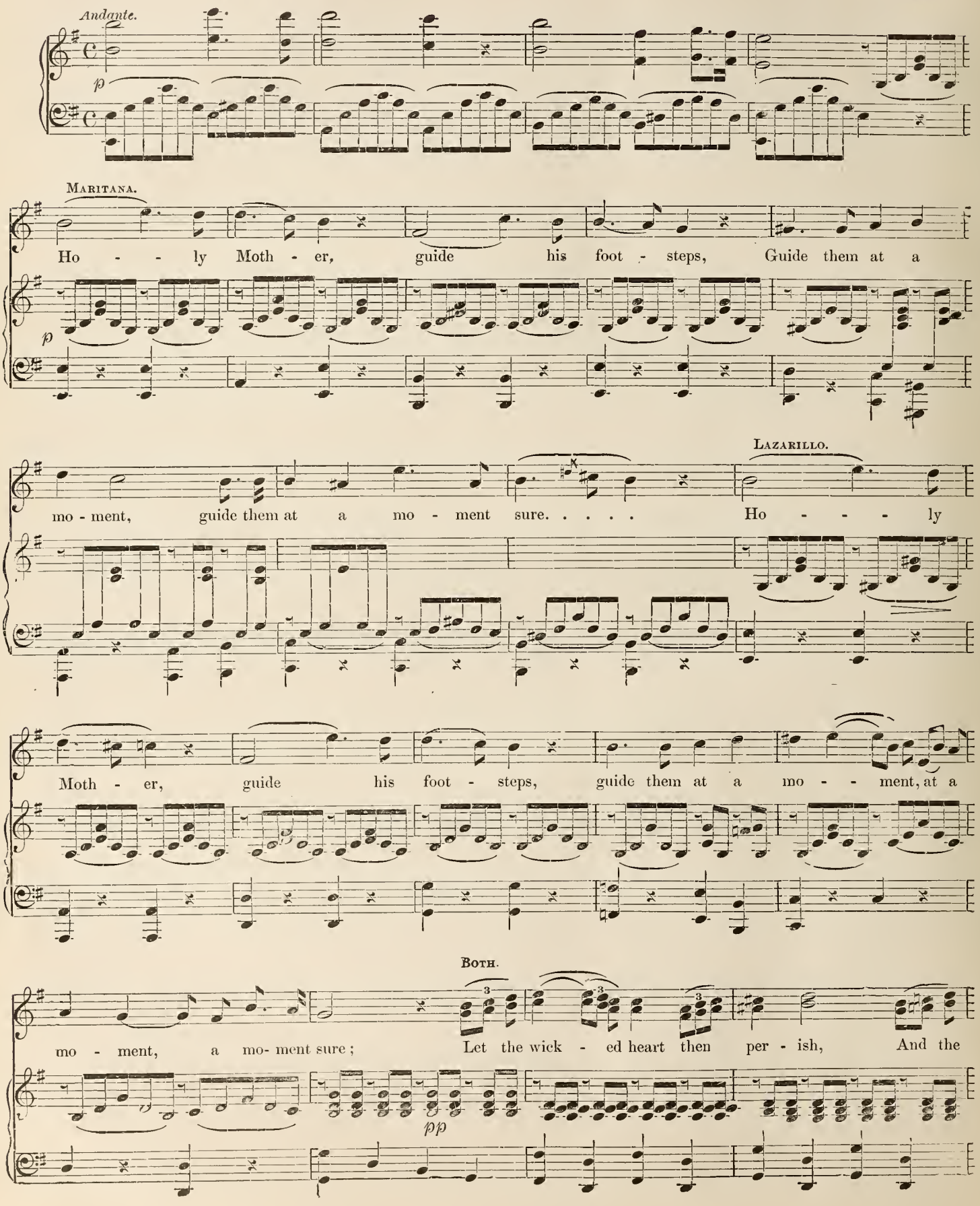
pp

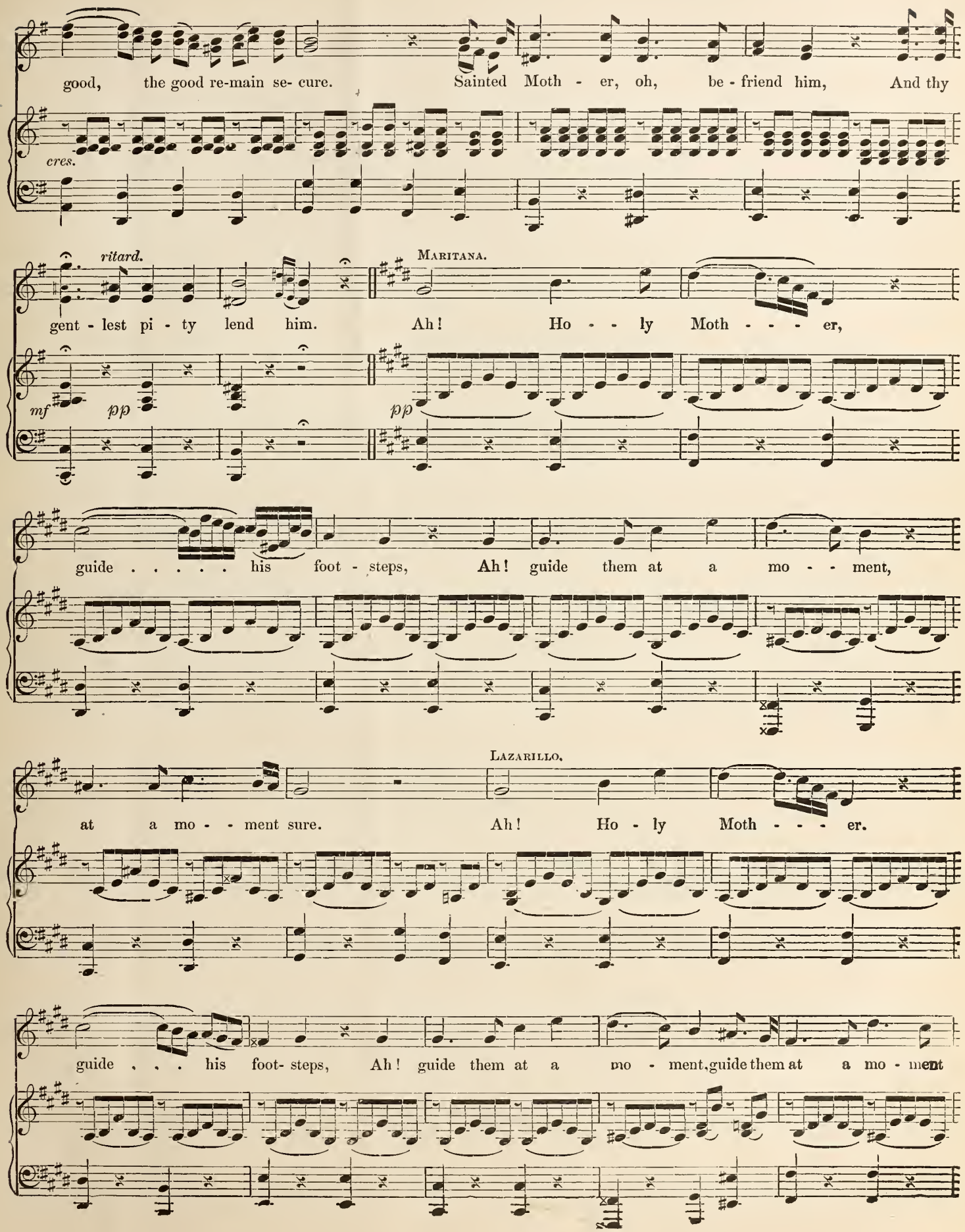
e - ven - tide song; ..... The leaves of the wild trees make mu - - -
wor - ship and praise, ... And thank Thee, O Lord, for Thy good - - -


slentando.
piu mosso.
sic, The waters flow murm'ring a - long.
ness, That blesseth my manhood's first days.
Cre - a - tion adores Thee, O Fa - - -
Guide my foot - steps, protect me, O Fa - - -
colla voce.
rit.
a tempo.
ther, Its my - riad soft voi - ces out - pour;.....
ther, My strong help and buck - ler still be,.....
To Thy throne a sweet song of thanks - giv - -
And when the death - an - gel shall call.....
1st.
poco rit.
a tempo.
ing, In me - lo - dious numbers doth soar, In me - lo - di - ous num - bers doth soar.
me, Let me (Go to 2d.)
poco rit.
pp
a tempo. L.H.
:S: 2d.
poco rit.
live blest for - ev - er with Thee, Let me
poco rit.
e cres.
live blest for - ev - er..... with Thee.
e cres.
p
a tempo.
dim.
L.H.
morendo.
pp

HOLY MOTHER, GUIDE HIS FOOTSTEPS.

FROM THE OPERA MARITANA. BY W. VINCENT WALLACE.




good, the good re-main se- cure. Sainted Moth - er, oh, be - friend him, And thy
cres.
ritard.
gent - lest pi - ty lend him.
MARITANA.
Ah! Ho - - ly Moth - - - - er,
mf
pp
pp
guide . . . . . his foot - steps, Ah! guide them at a mo - - ment,
LAZARILLO.
at a mo - - ment sure. Ah! Ho - ly Moth - - - er.
guide . . . his foot- steps, Ah! guide them at a mo - ment, guide them at a mo - ment

HOLY MOTHER, GUIDE HIS FOOTSTEPS. CONTINUED.

MARITANA.

Let the wick - ed heart then per - ish, Let the wick - ed heart then per - ish. Sainted

sure. Let the wick -ed, Let the wick - ed heart then per - ish. Sainted

p

Moth - er, oh! be-friend him, ... And thy gentlest, and thy gentlest pi - ty

Moth - er, oh! be-friend him, ... And thy gentlest, and thy gentlest pi - ty

mf *pp*

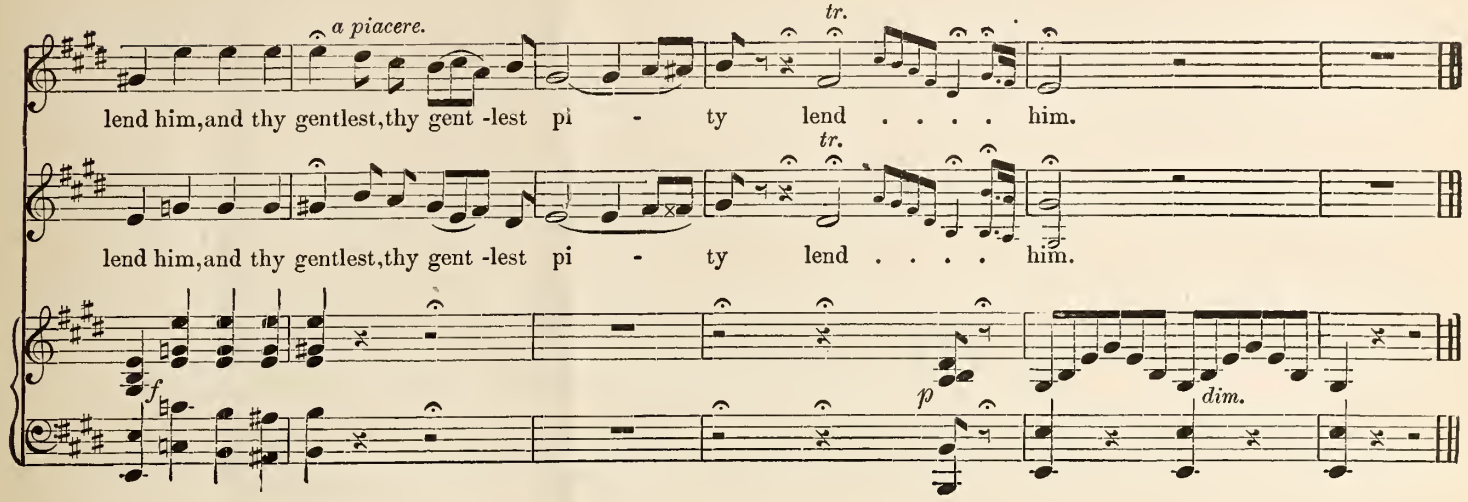
lend him. Let the wick - ed heart then per - ish, Let the wick - ed heart then

lend him Let the wick - ed, ... Let the wick - ed heart then

per - ish. Sainted Moth - er, oh! befriend him, ... And thy gentlest, and thy gentlest pi - ty

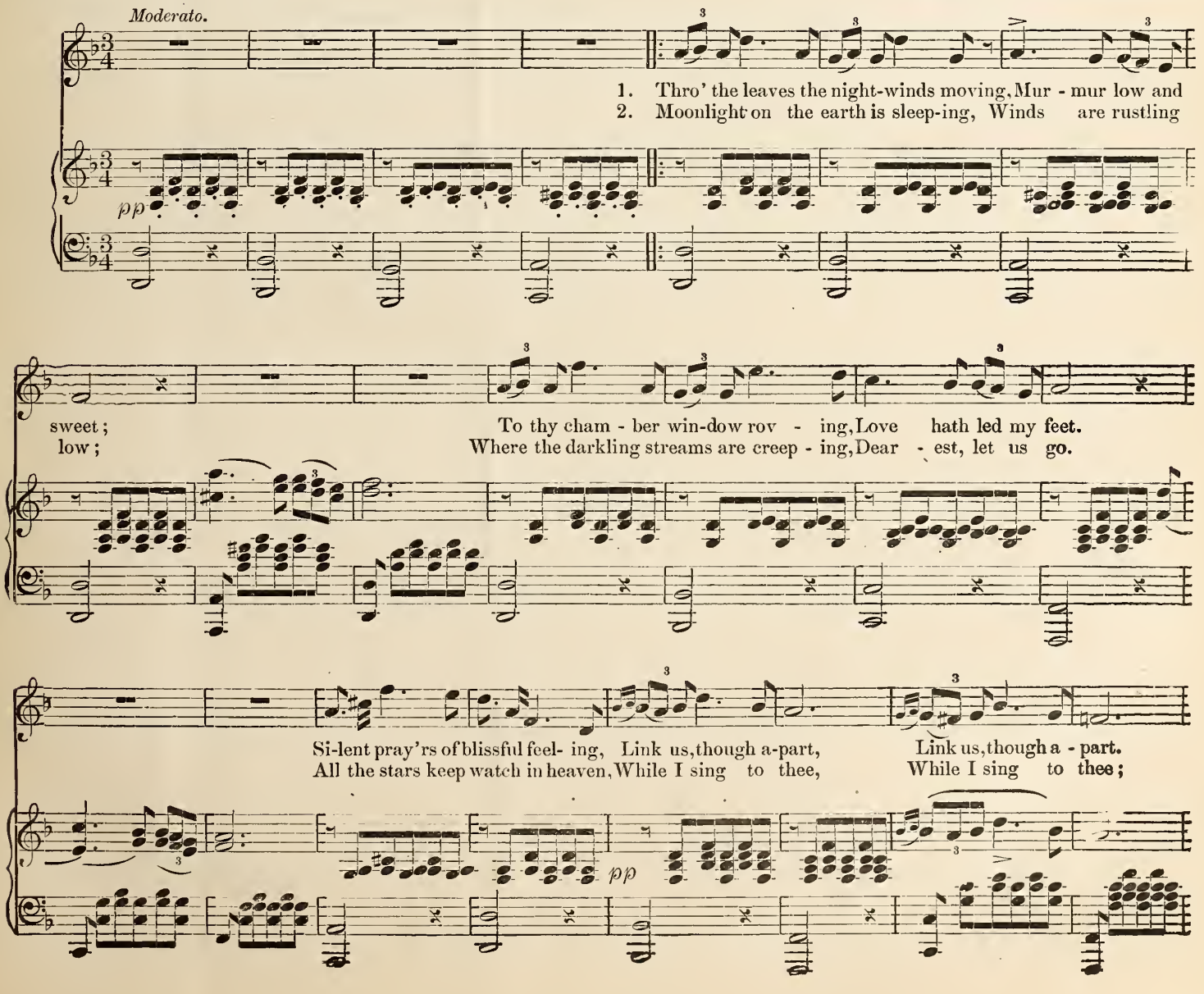
per - ish. Sainted Moth - er, oh! befriend him, ... And thy gentlest, and thy gentlest pi - ty

pp

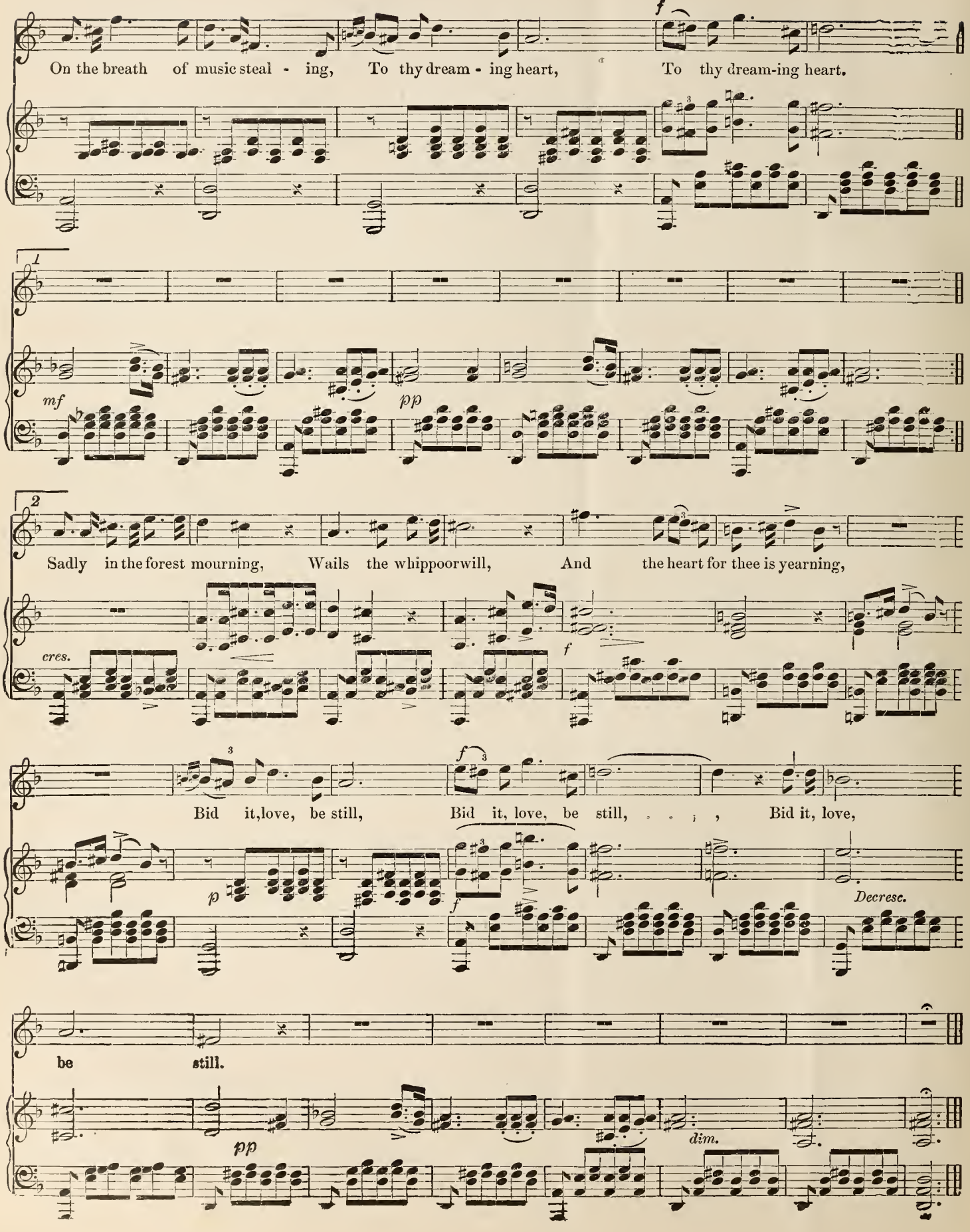


THE SERENADE.

WORDS BY W. W. S. MUSIC BY SCHUBERT.



THE SERENADE. CONCLUDED.



NOW WAS I WRONG?

WORDS BY CHARLES ROWE. MUSIC BY LOUIS ENGEL.

1. 'Twas a pleas - ant day in April,
2. Forth I wan - der'd in the sunshine;
3. Was it then the pleas -ant sunshine
4. How I scold - ed, how I blam'd him,

Allegro vivace.

8va

f *p*

For the sun shone in the sky, . . . And had scat-ter'd all the showers Leav-ing flow'rs and trees quite dry; . . .
How the per-fumed air smelt sweet, . . Till I stroll'd down by the meadows To a pleasant rus-tic seat; . .
Or my thoughts that were so deep, . . . That soon closed my drowsy eye-lids And I sunk in peaceful sleep; . .
That he should behave like this! . . But he on - ly laughed and answered With just an - oth- er kiss; . . .

So I thought I might just venture Thro' the wood to stray a - long, . . . Just to hear the song birds
'Twas e-nough for two ex-act- ly, So I did not pass a - long; . . . But I thought I'd rest a
Till I gent - ly was a-waken'd By a kiss both sweet and long, . . . And be- side me sat my
Then he coax'd and begg'd and pray'd me, There and then to name the day, . . . Till for peace's sake I as -

cres. *f* *p*

trilling; . . Surely that could not be wrong, . . Just to hear the song birds trilling; Sure-ly that could not be
minute; . . . Surely that could not be wrong, . . But I thought I'd rest a minute; Sure-ly that could not be
lov'd one; Surely that was ver - y wrong, . And beside me sat my lov'd one; Sure-ly that was ver - y
sent-ed; Surely you don't think me wrong, . . Till for peace's sake I as-sent-ed; Sure-ly you don't think me

8va

cres. *p* *f*

Last time.

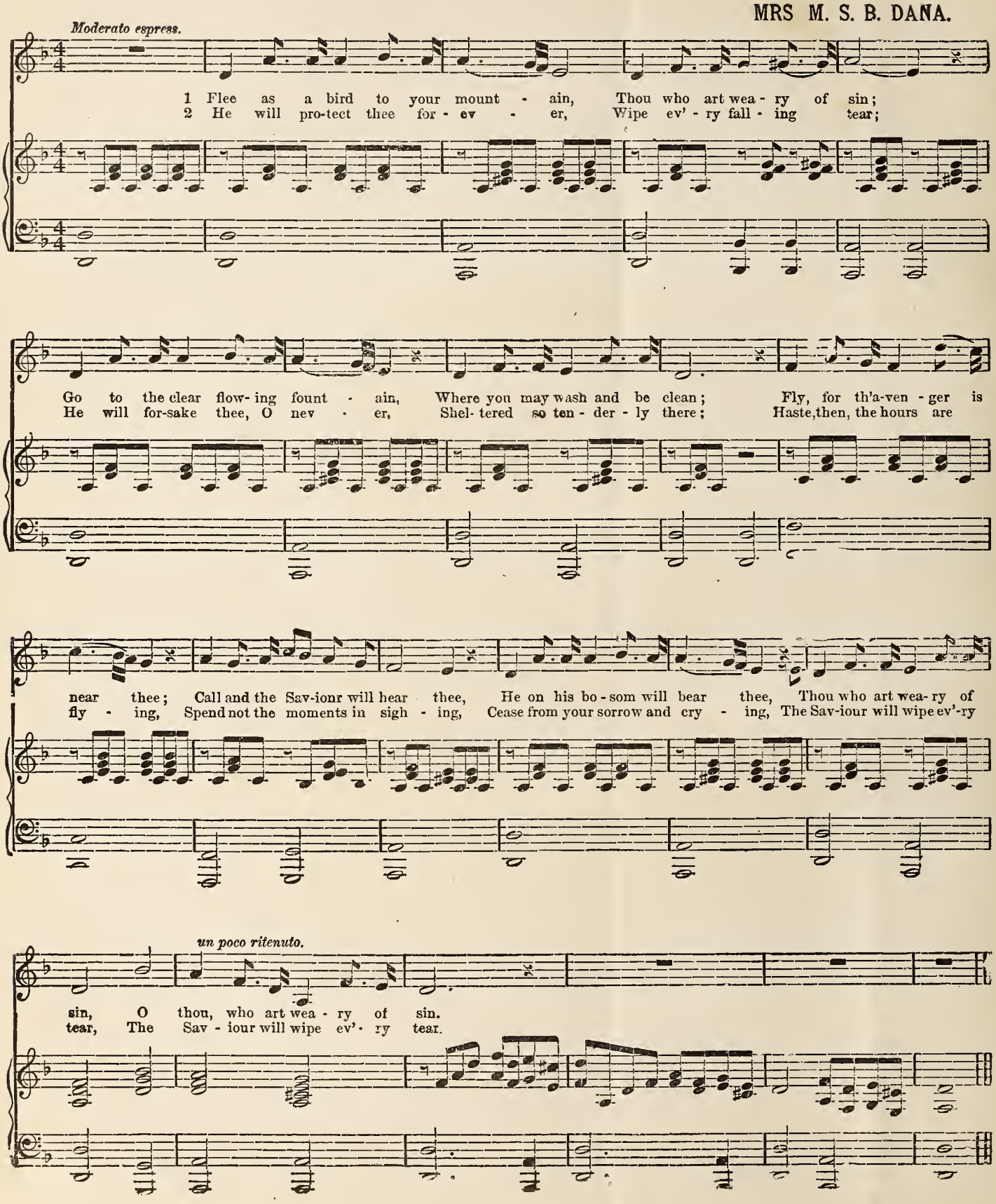
wrong. .

8va

f *p* *p*

FLEE AS A BIRD.

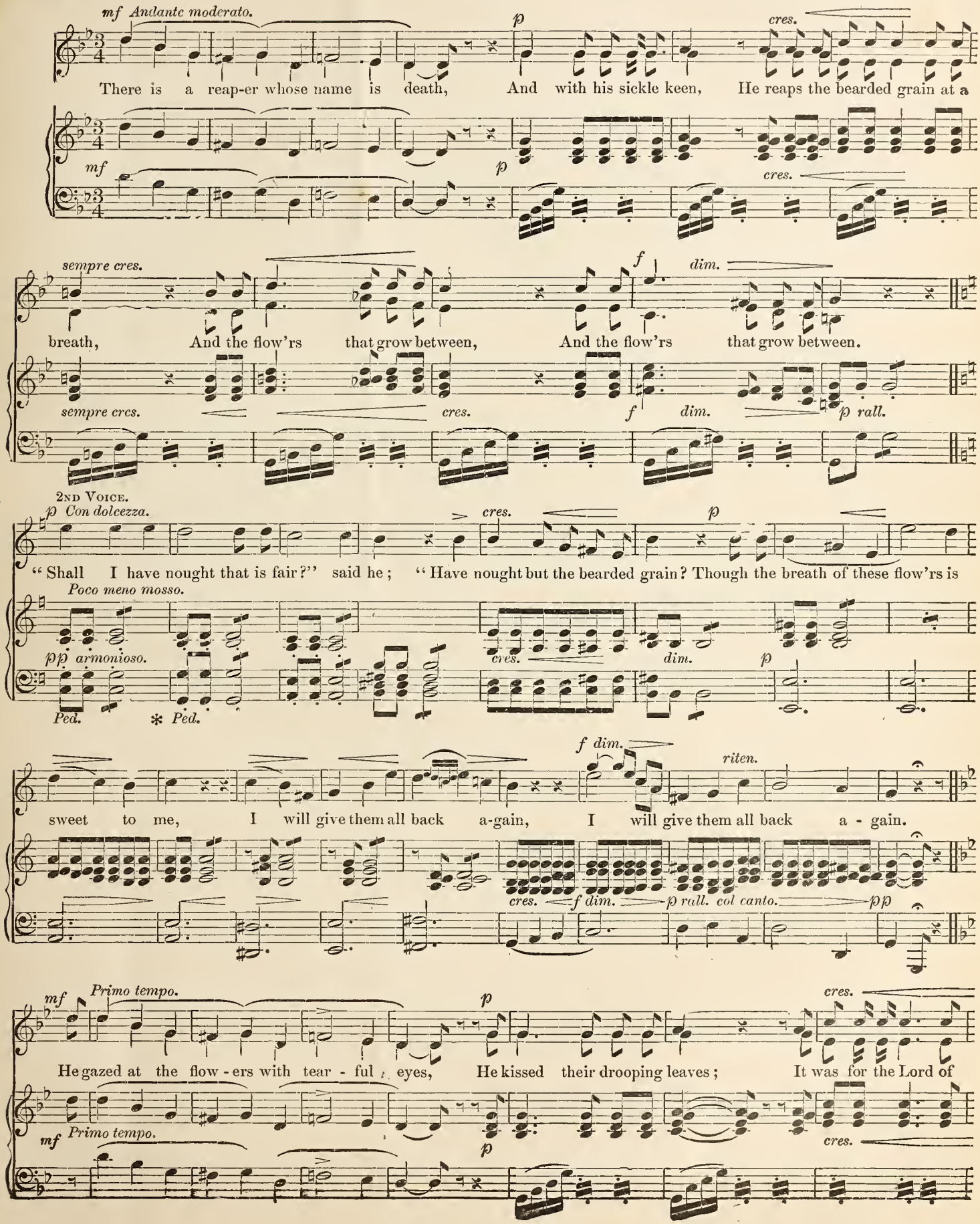
MRS M. S. B. DANA.

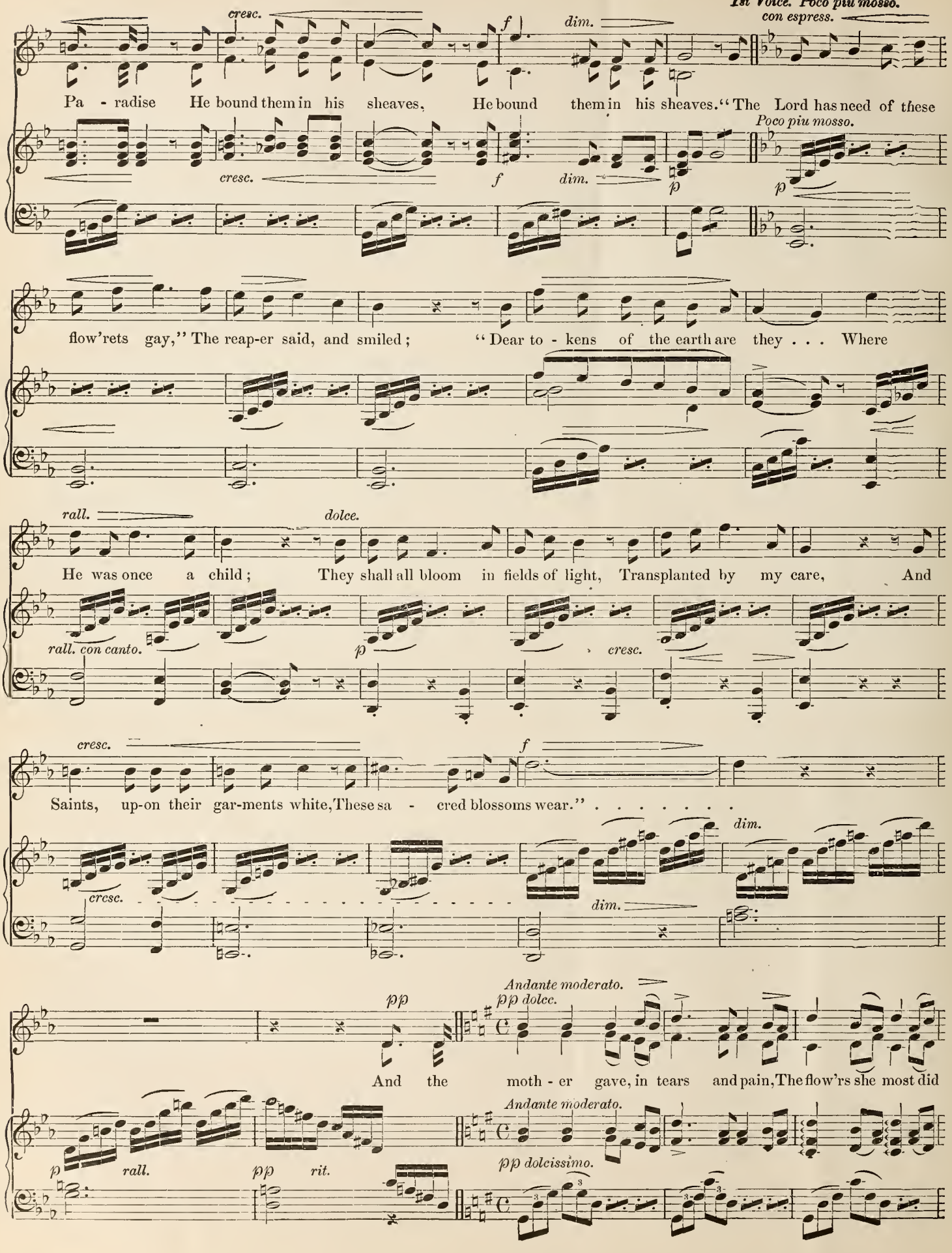


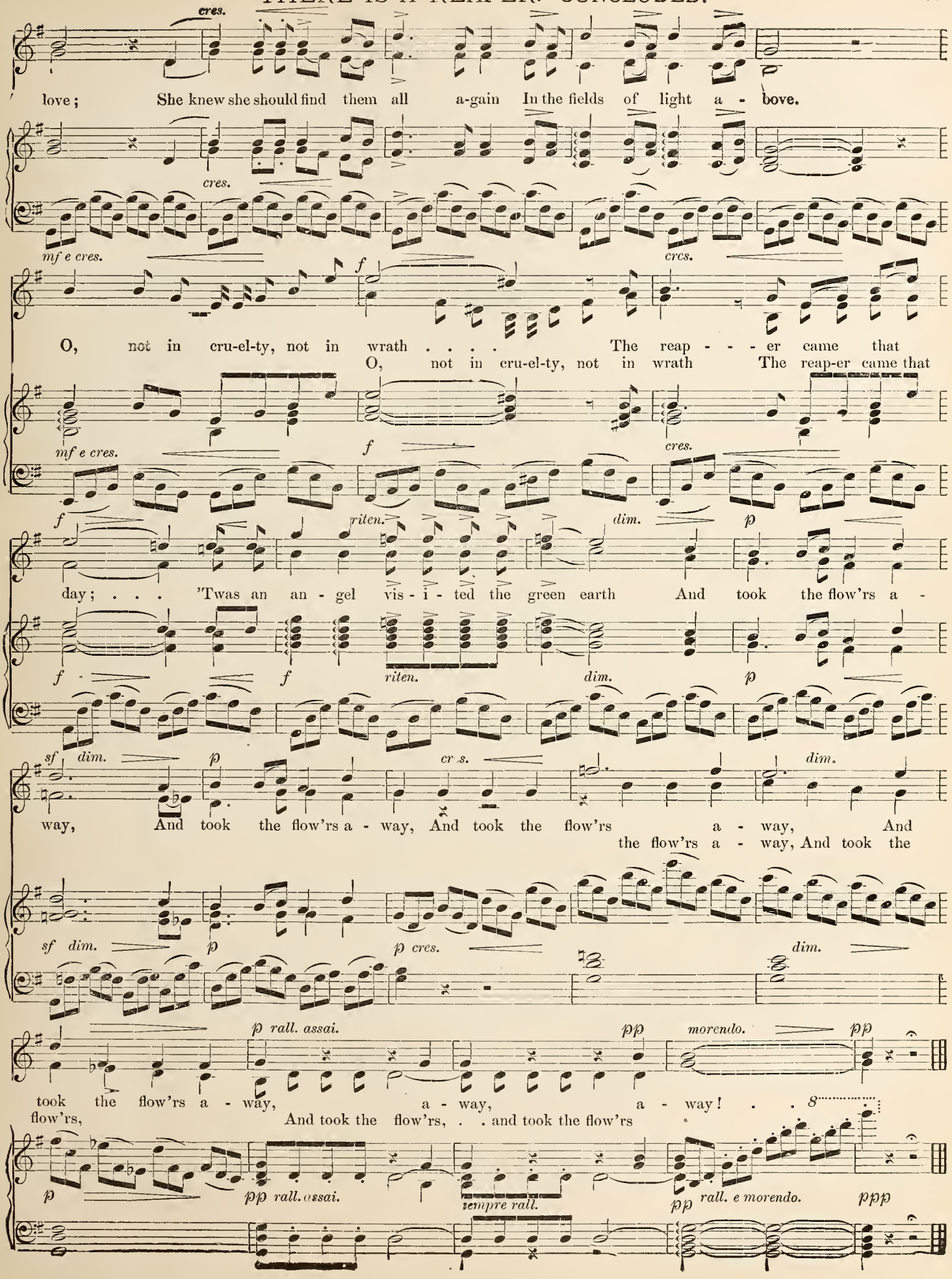
J. VICTOR CAPOUL.

THERE IS A REAPER.

WORDS BY LONGFELLOW. DUET. MUSIC BY CIRO PINSUTI.



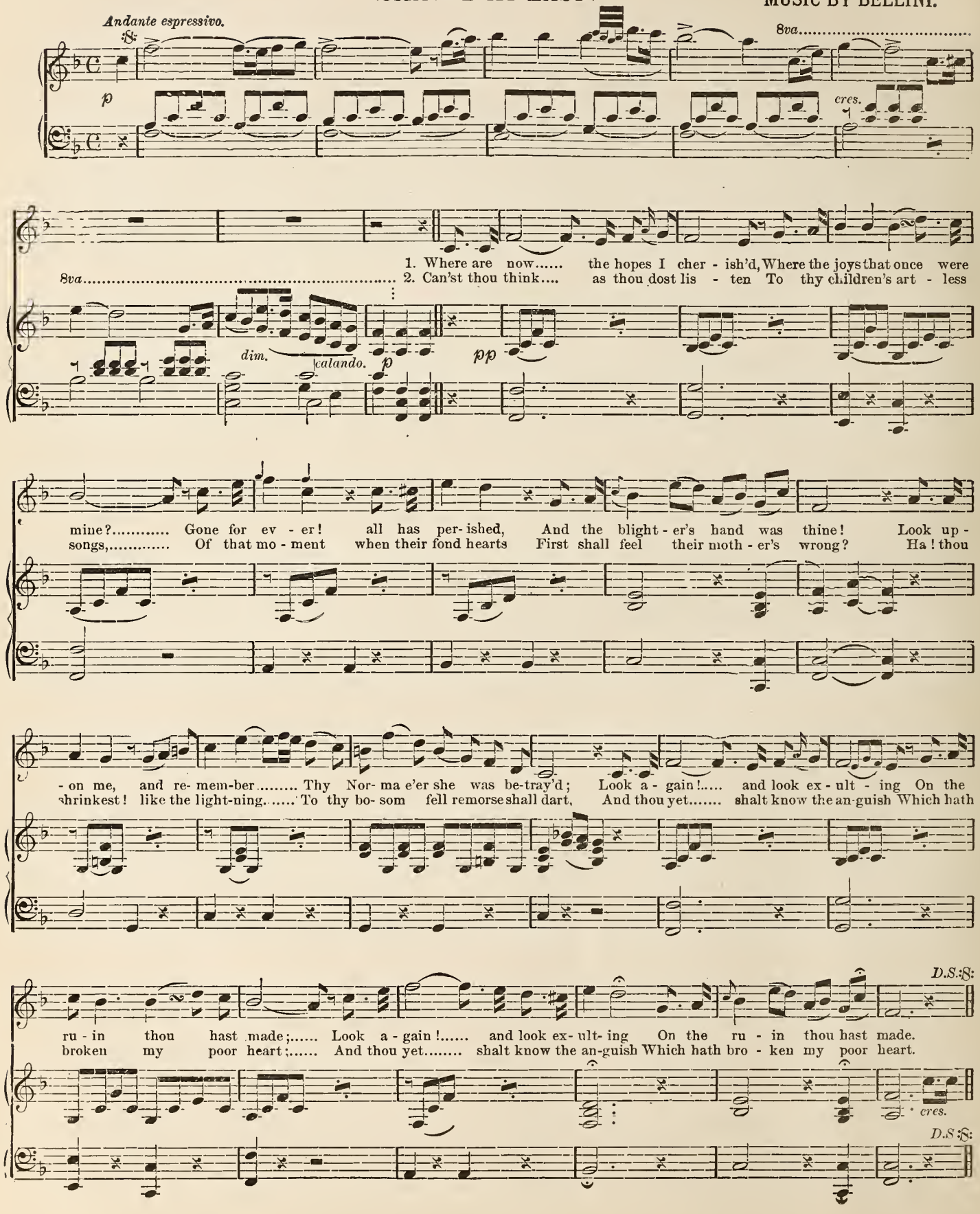

1st Voice. Poco piu mosso.
con espress.
cresc.
f
dim.
Pa - radise He bound them in his sheaves, He bound them in his sheaves. "The Lord has need of these
Poco piu mosso.
flow'rets gay," The reap-er said, and smiled; "Dear to - kens of the earth are they . . . Where
rall.
dolce.
He was once a child; They shall all bloom in fields of light, Transplanted by my care, And
rall. con canto.
Saints, up-on their gar-ments white, These sa - cred blossoms wear." . . . . . .
Andante moderato.
pp dolce.
And the moth - er gave, in tears and pain, The flow'rs she most did
pp dolcissimo.
rall.
rit.


cres.
love; She knew she should find them all a-gain In the fields of light a - bove.
cres.
mf e cres.
cres.
O, not in cru-el-ty, not in wrath . . . . The reap - - - er came that
O, not in cru-el-ty, not in wrath The reap-er came that
mf e cres.
f
cres.
f
riten.
dim.
p
day; . . . 'Twas an an - gel vis - i - ted the green earth And took the flow'rs a -
f
f
riten.
dim.
p
sf dim.
p
cr s.
dim.
way, And took the flow'rs a - way, And took the flow'rs a - way, And
the flow'rs a - way, And took the
sf dim.
p
p cres.
dim.
p rall. assai.
pp
morendo.
pp
took the flow'rs a - way, a - way, a - way! . . 8
flow'rs, And took the flow'rs, . . and took the flow'rs
p
pp rall. assai.
sempre rall.
pp
rall. e morendo.
ppp

NORMA'S SONG.

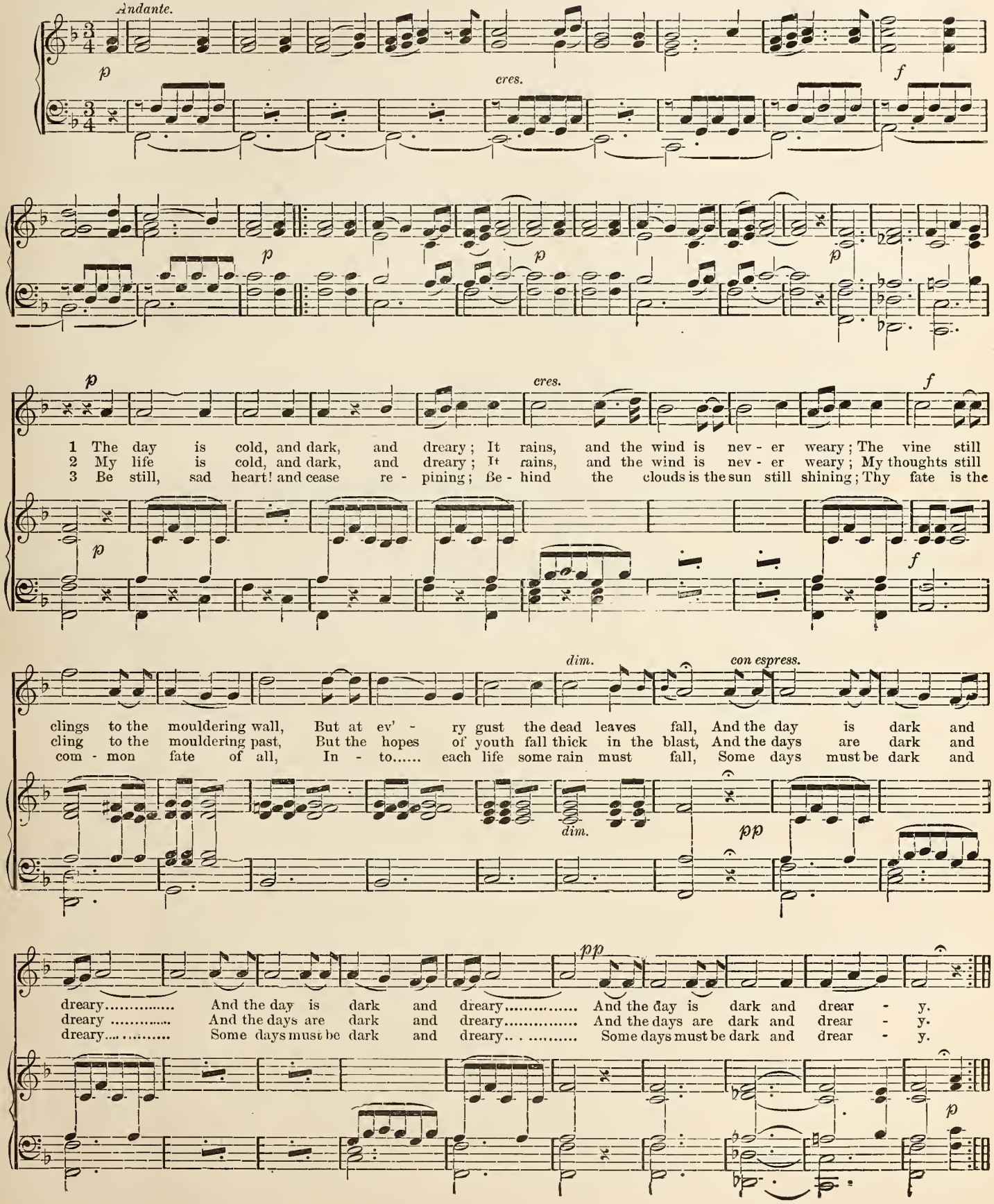
(CHAIN'D AT LAST.)

MUSIC BY BELLINI.



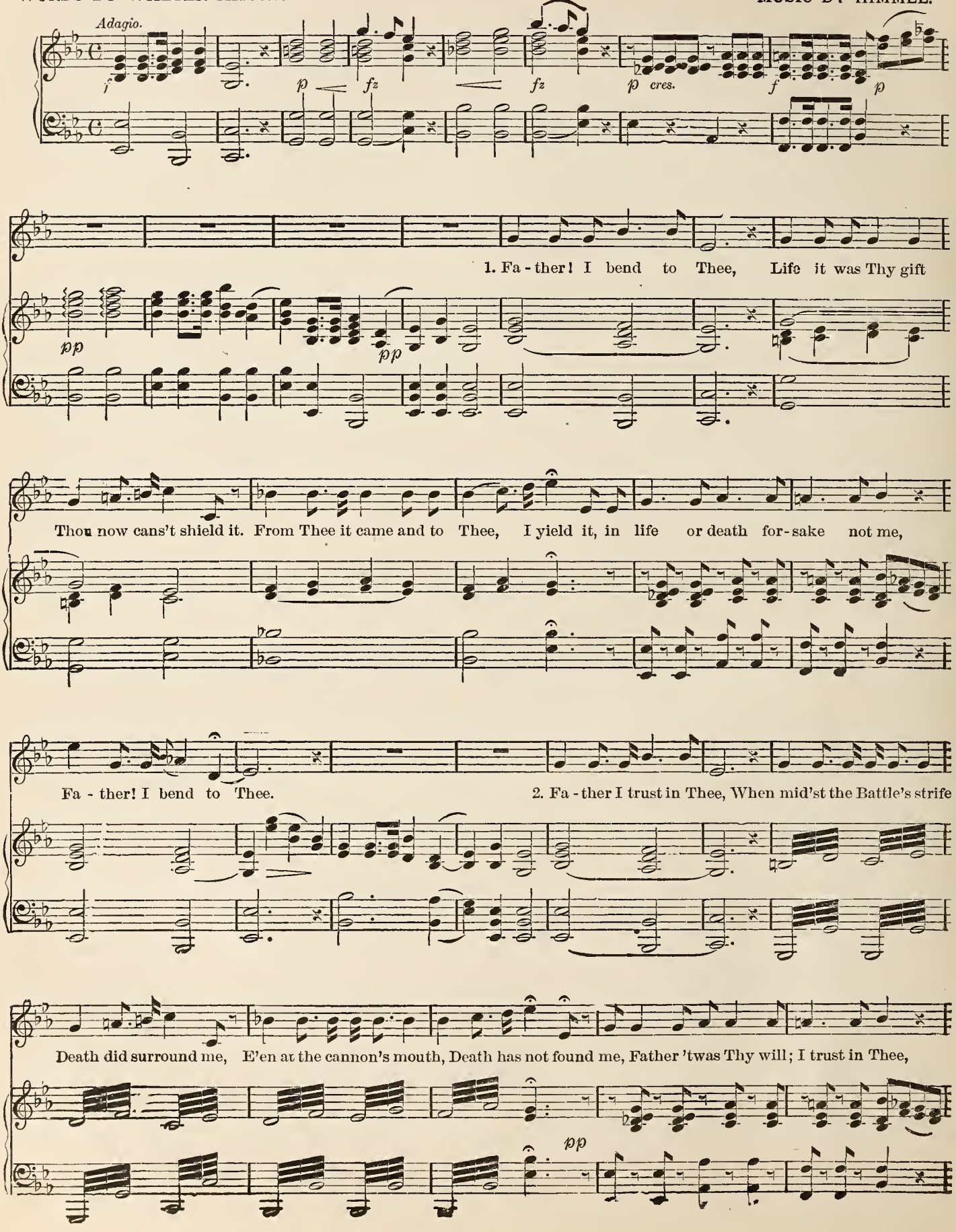
THE RAINY DAY.

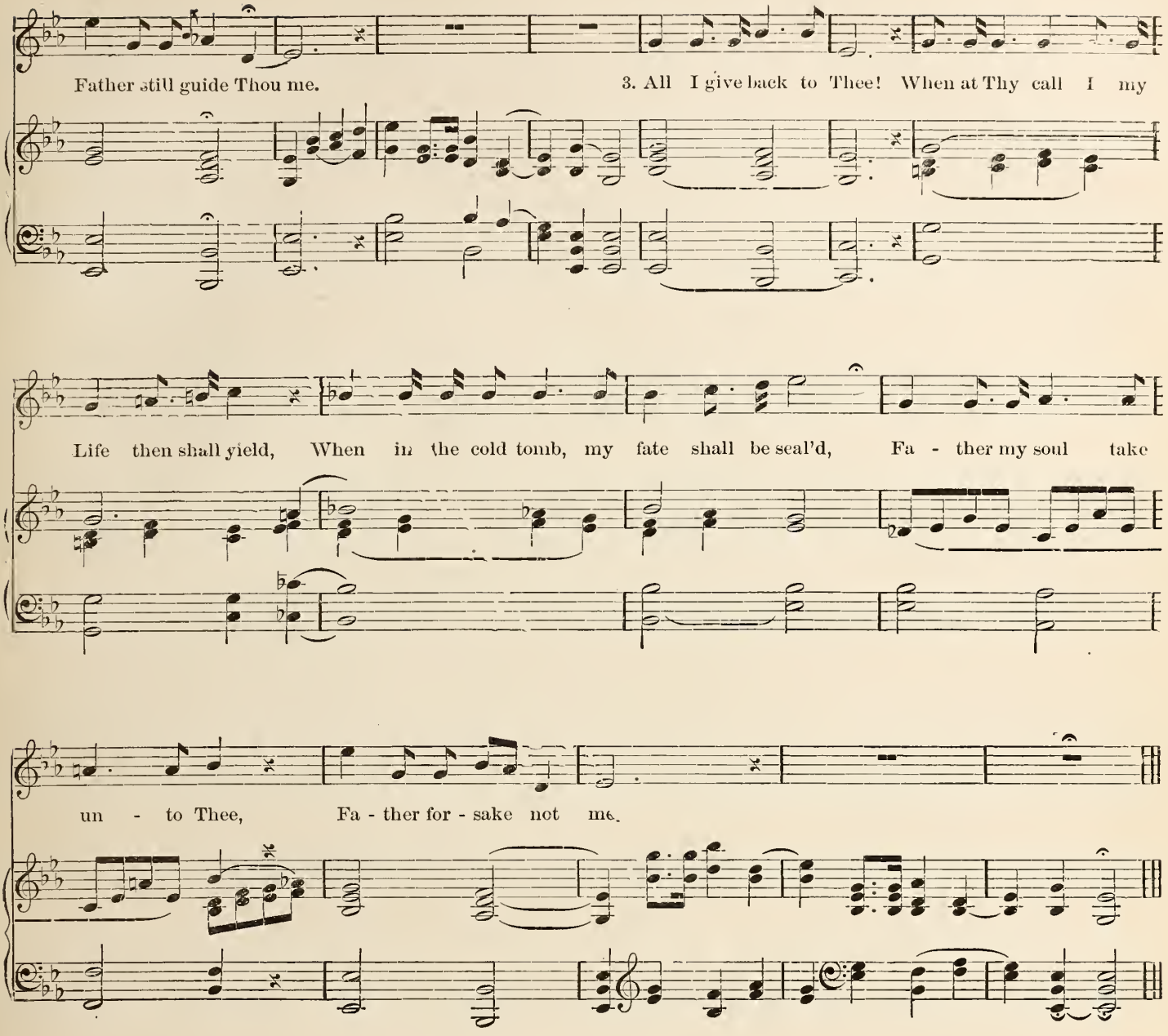
POETRY BY H. W. LONGFELLOW. MUSIC BY WILLIAM R. DEMPSTER.



THE BATTLE PRAYER.

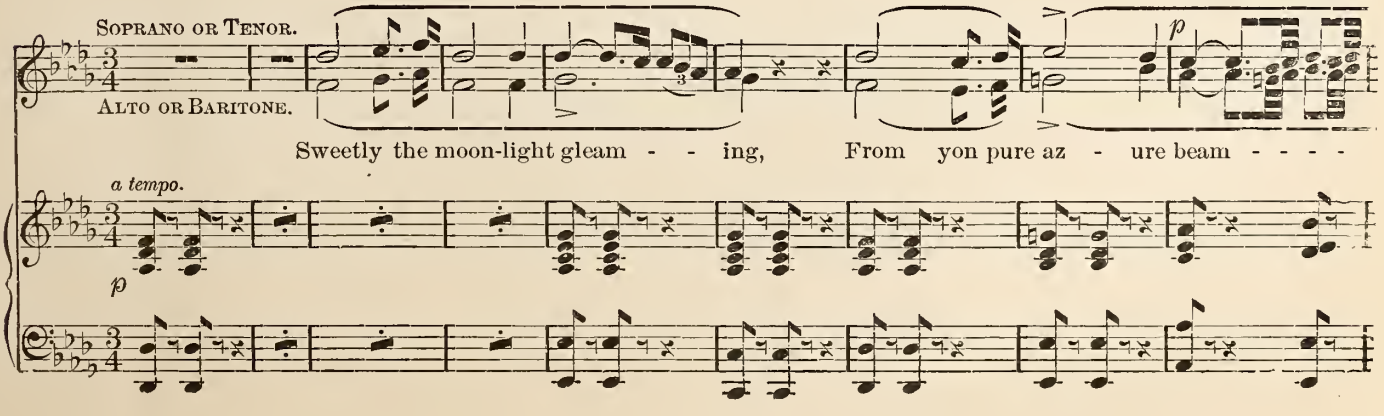
WORDS BY WALTER MAURICE. MUSIC BY HIMMEL.

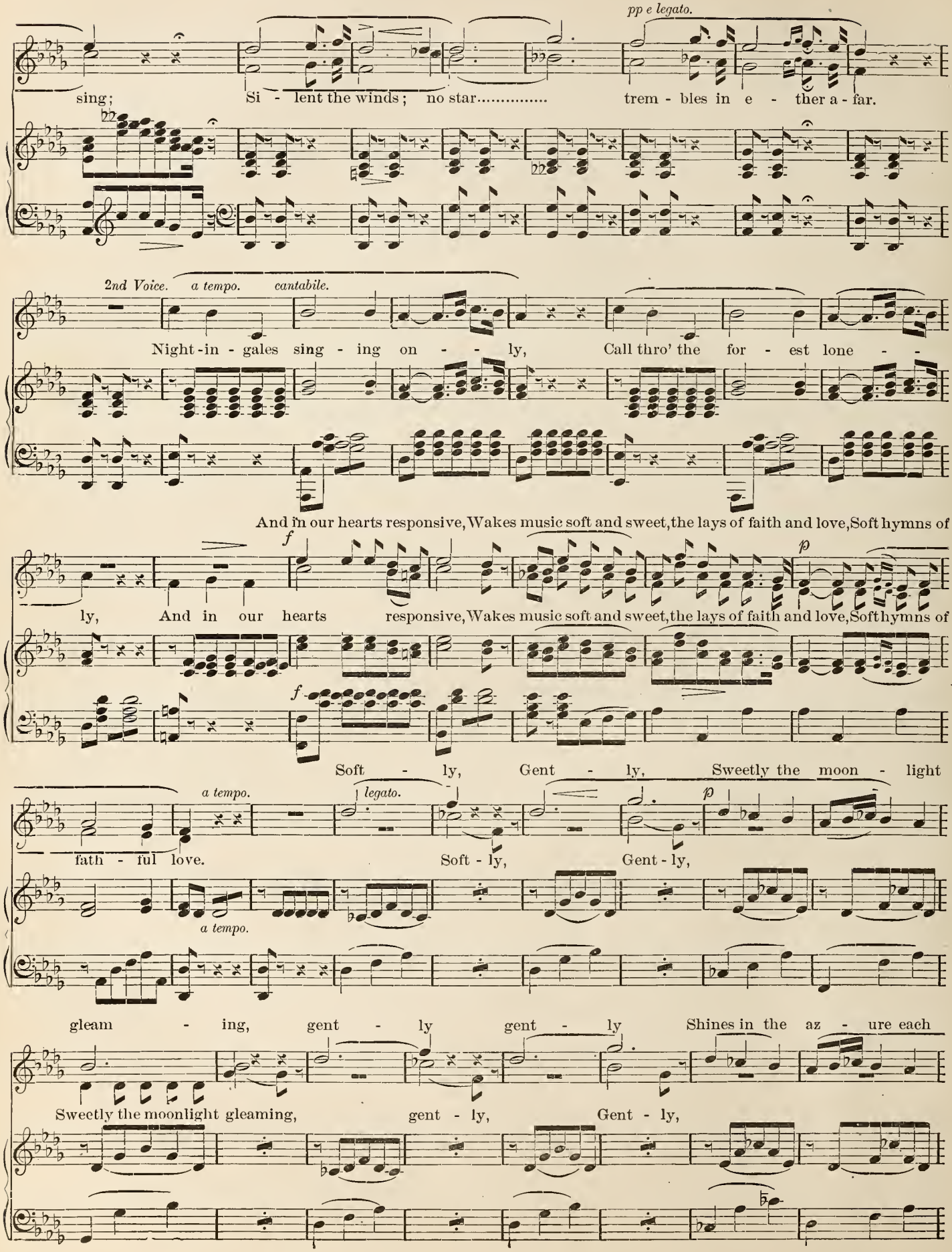


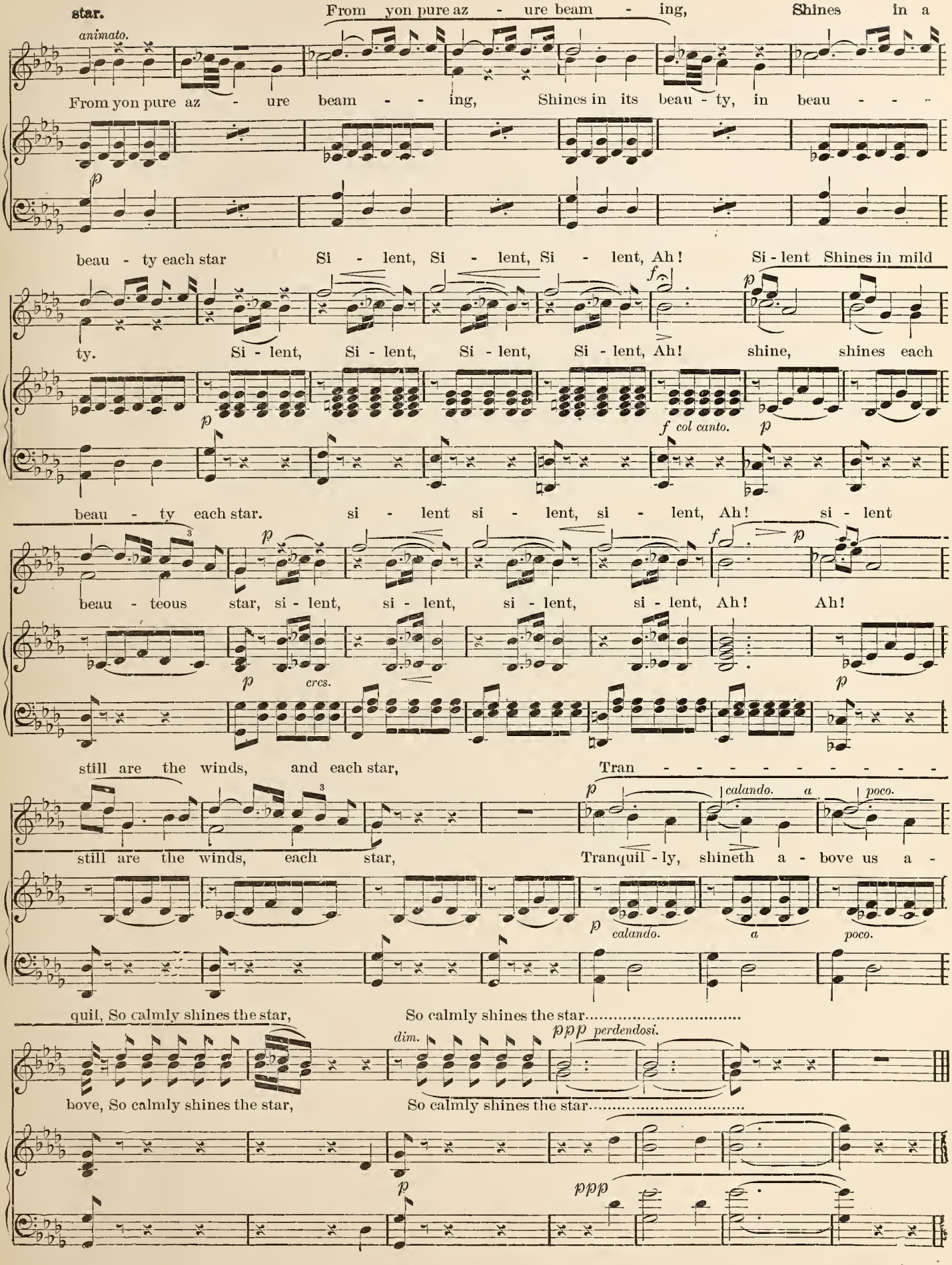


SEE THE PALE MOON.

F. CAMPANA.

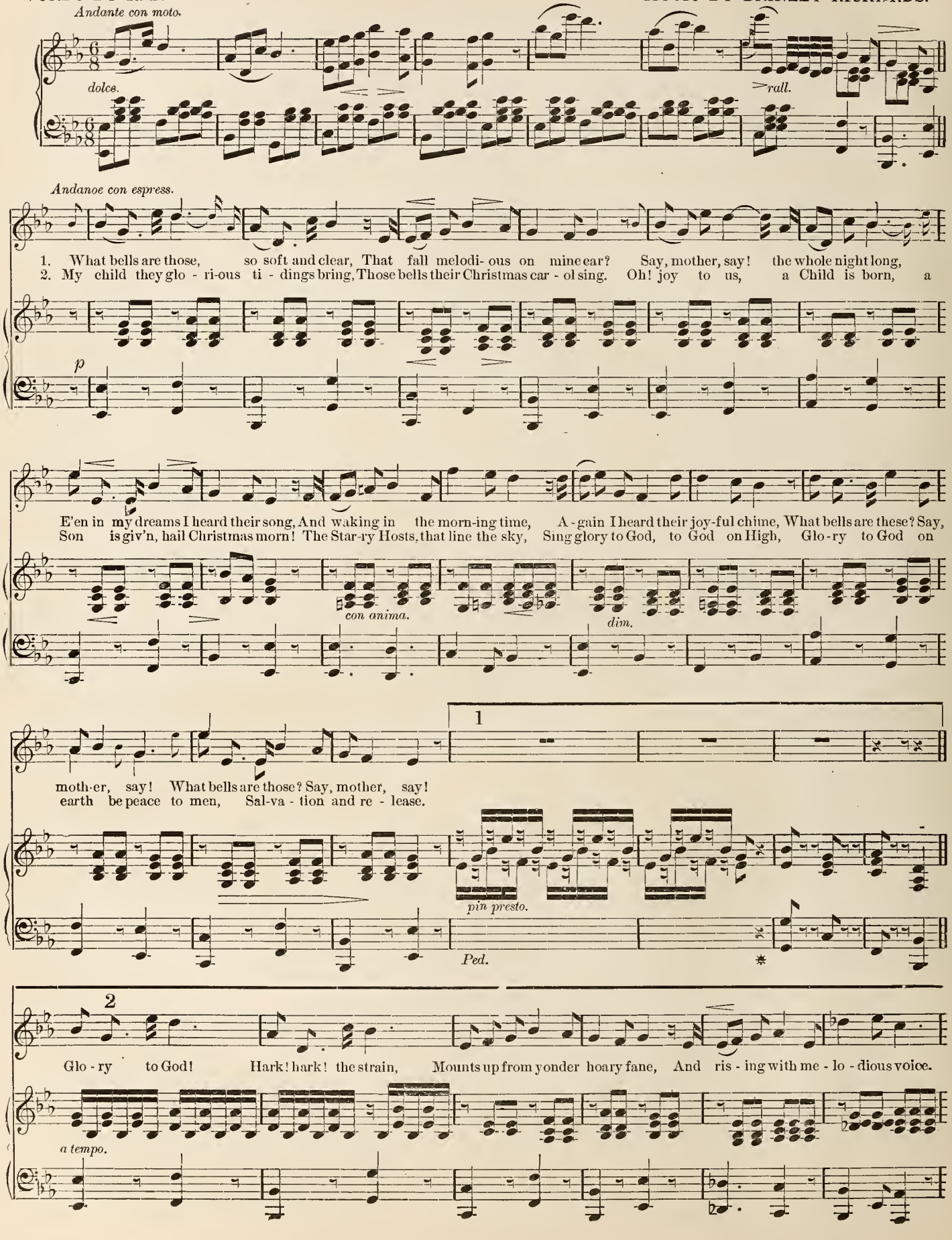



pp e legato.
sing; Si - lent the winds; no star..... trem - bles in e - ther a - far.
2nd Voice. a tempo. cantabile.
Night-in - gales sing - ing on - - ly, Call thro' the for - est lone - -
And in our hearts responsive, Wakes music soft and sweet, the lays of faith and love, Soft hymns of
f
p
ly, And in our hearts responsive, Wakes music soft and sweet, the lays of faith and love, Soft hymns of
f
Soft - ly, Gent - ly, Sweetly the moon - light
a tempo.
legato.
p
fath - ful love. Soft - ly, Gent - ly,
a tempo.
gleam - ing, gent - ly gent - ly Shines in the az - ure each
Sweetly the moonlight gleaming, gent - ly, Gent - ly,

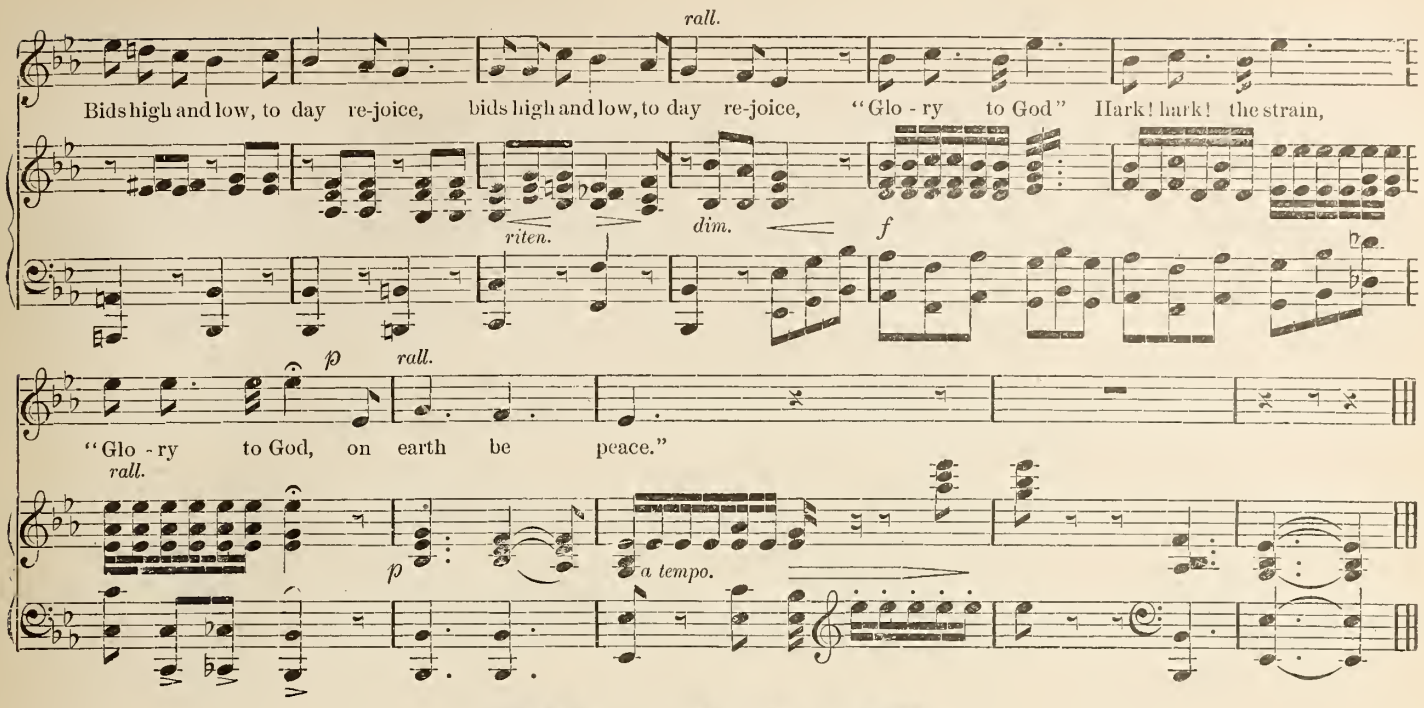

star.
From yon pure az - ure beam - ing, Shines in a
animato.
From yon pure az - ure beam - - ing, Shines in its beau - ty, in beau - - -
p
beau - ty each star Si - lent, Si - lent, Si - lent, Ah! Si - lent Shines in mild
ty. Si - lent, Si - lent, Si - lent, Si - lent, Ah! shine, shines each
f
p
f col canto.
p
beau - ty each star. si - lent si - lent, si - lent, Ah! si - lent
beau - teous star, si - lent, si - lent, si - lent, si - lent, Ah! Ah!
p
cres.
still are the winds, and each star, Tran - - - - - - - - - -
still are the winds, each star, Tranquil - ly, shineth a - bove us a -
p
calando.
a
poco.
quil, So calmly shines the star, So calmly shines the star.....
bove, So calmly shines the star, So calmly shines the star.....
dim.
ppp perdendosi.
p
ppp

CHRISTMAS CHIMES.

WORDS BY R. B. MUSIC BY BRINLEY RICHARDS.

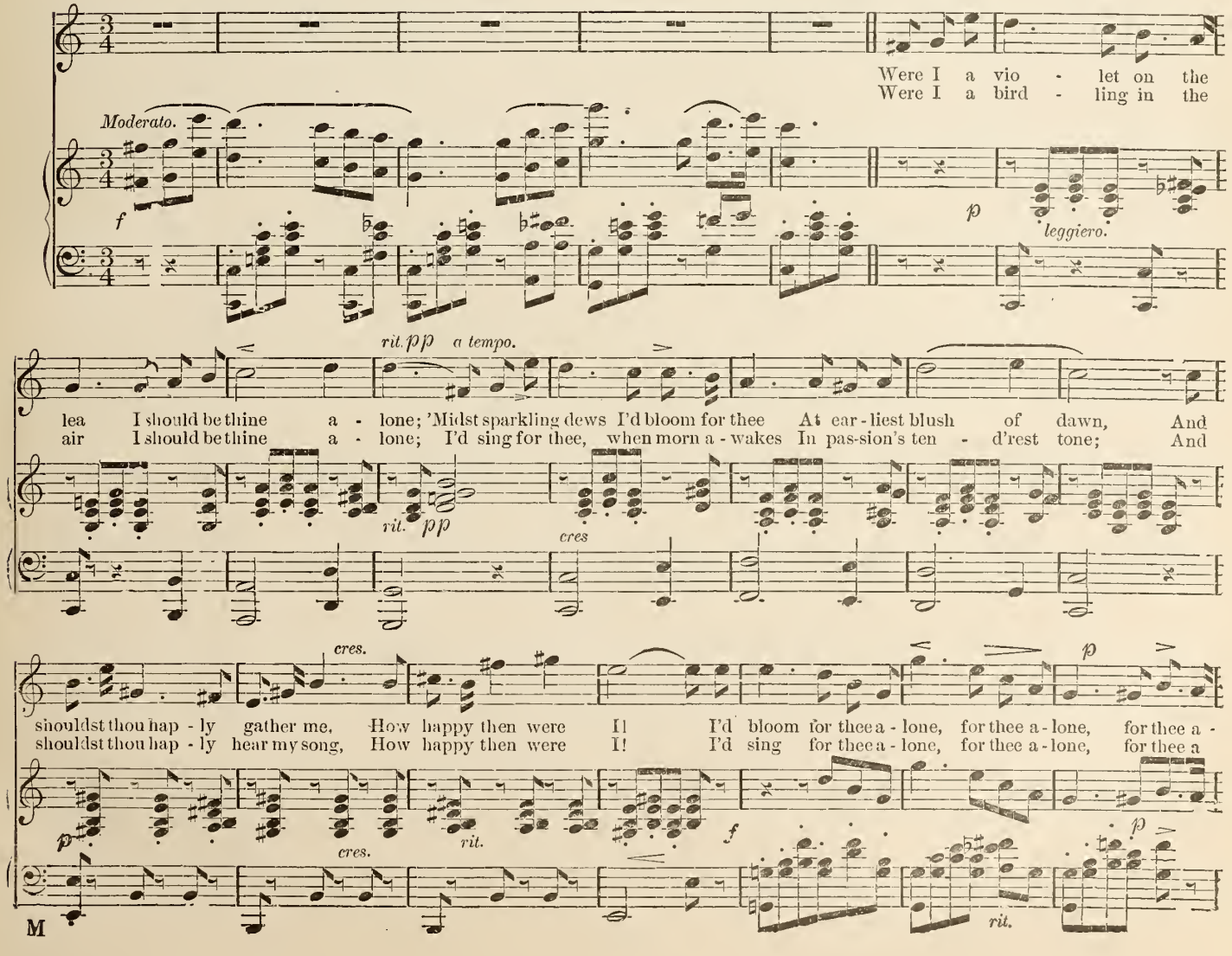


H. VON BÜLOW.

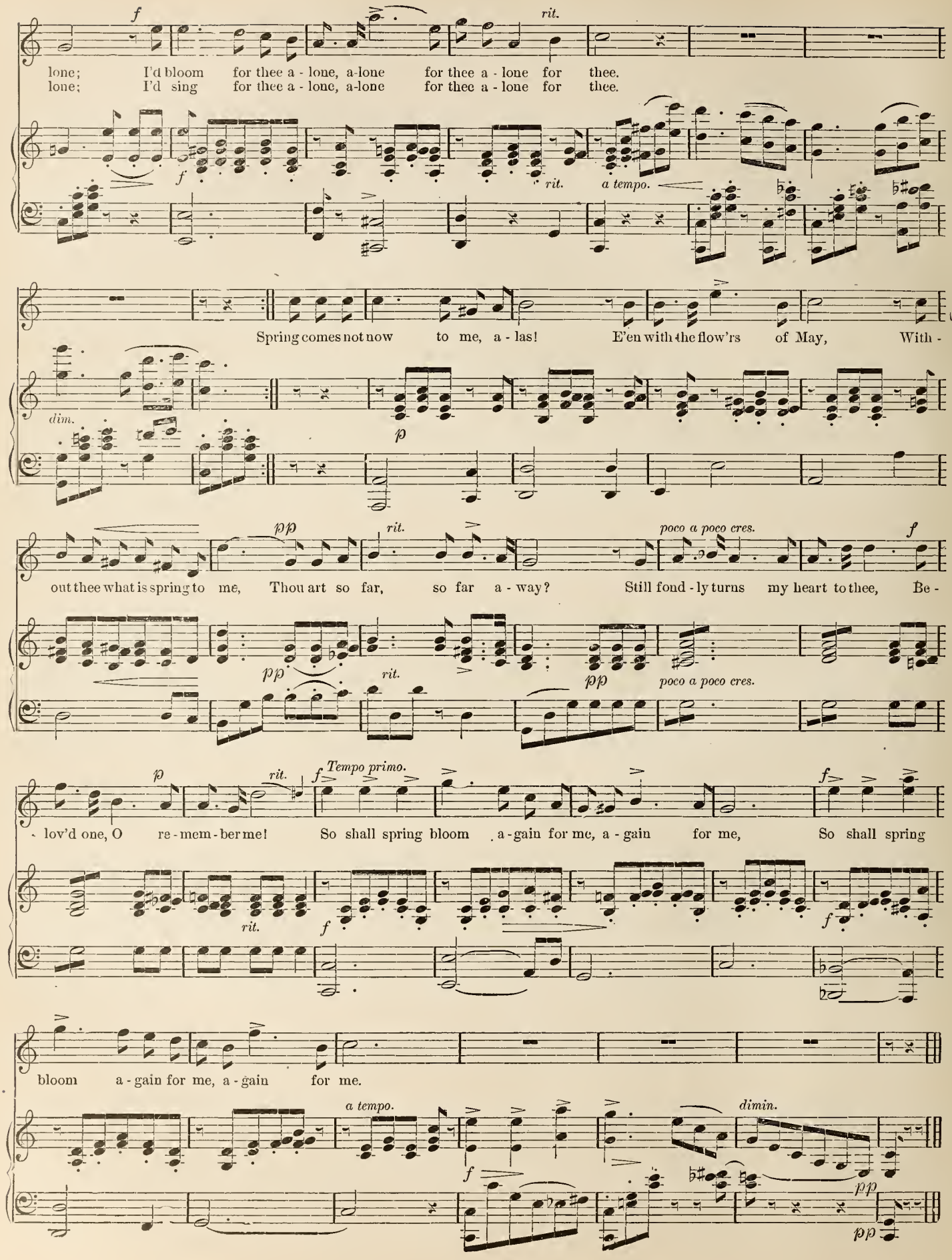


WERE I A VIOLET.

FRANZ ABT. OP. 400. NO. 1.

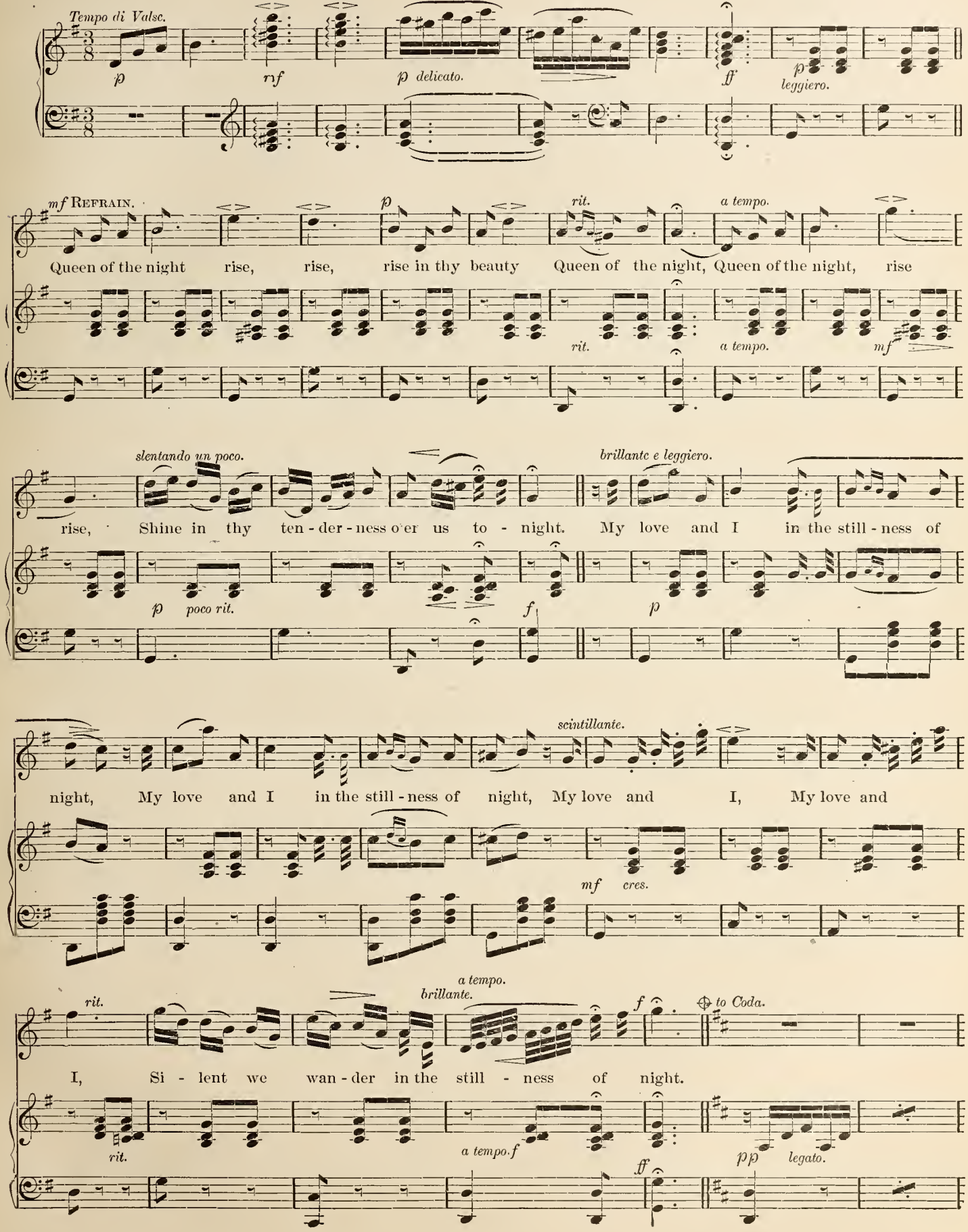


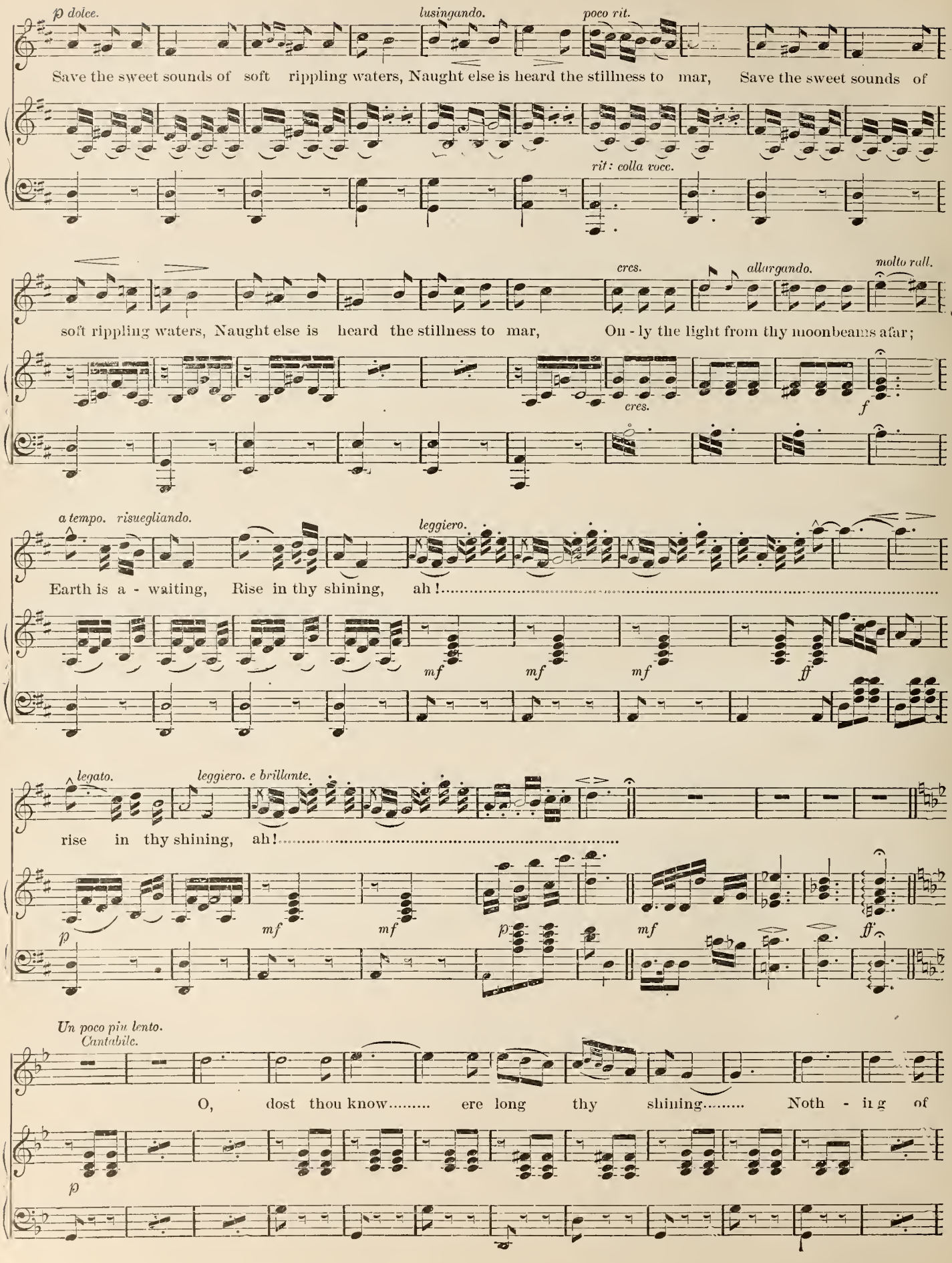
WERE I A VIOLET. CONCLUDED.

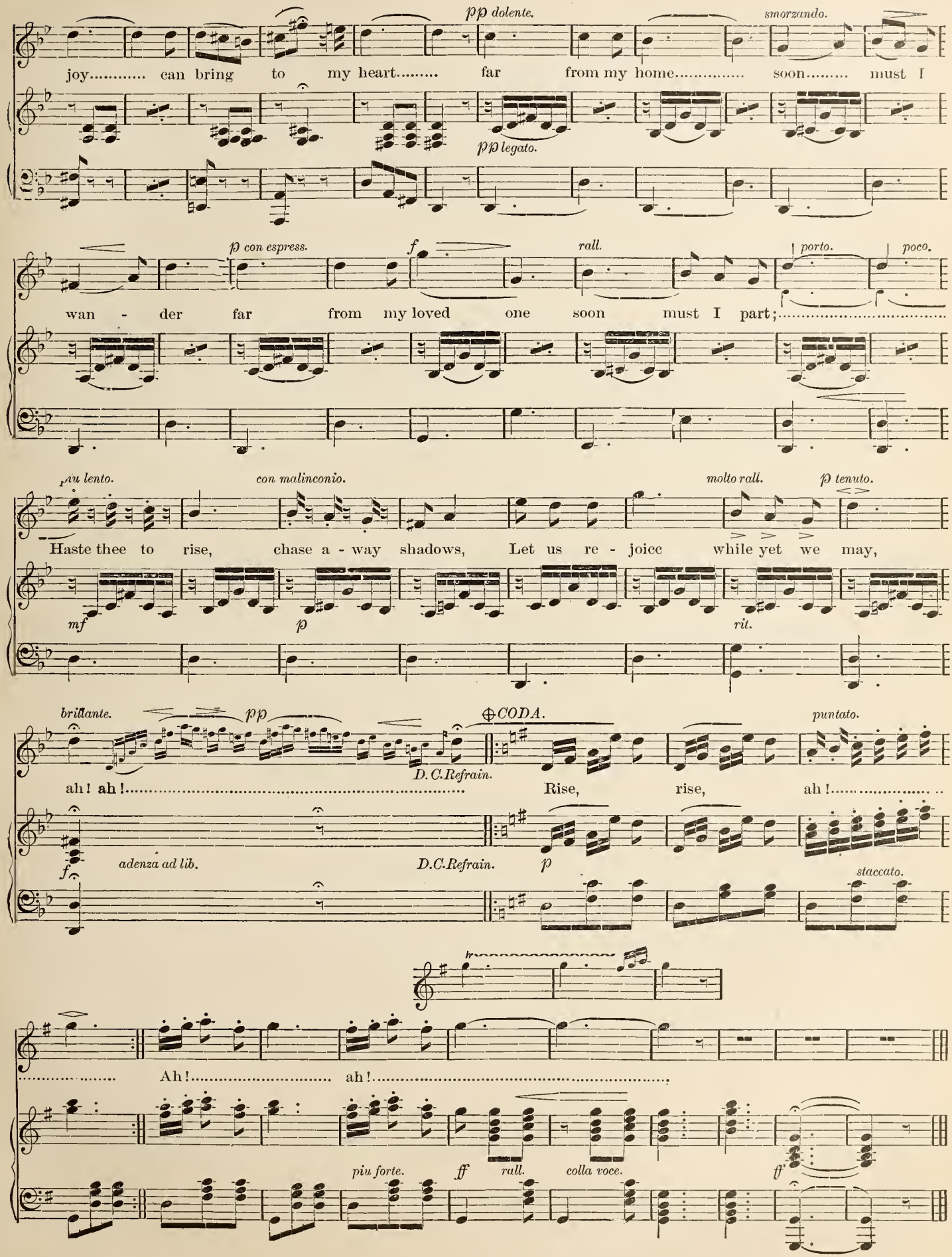


QUEEN OF THE NIGHT.

POETRY BY MRS. BRINE. MUSIC BY MRS. JANE SLOMAN TORRY.



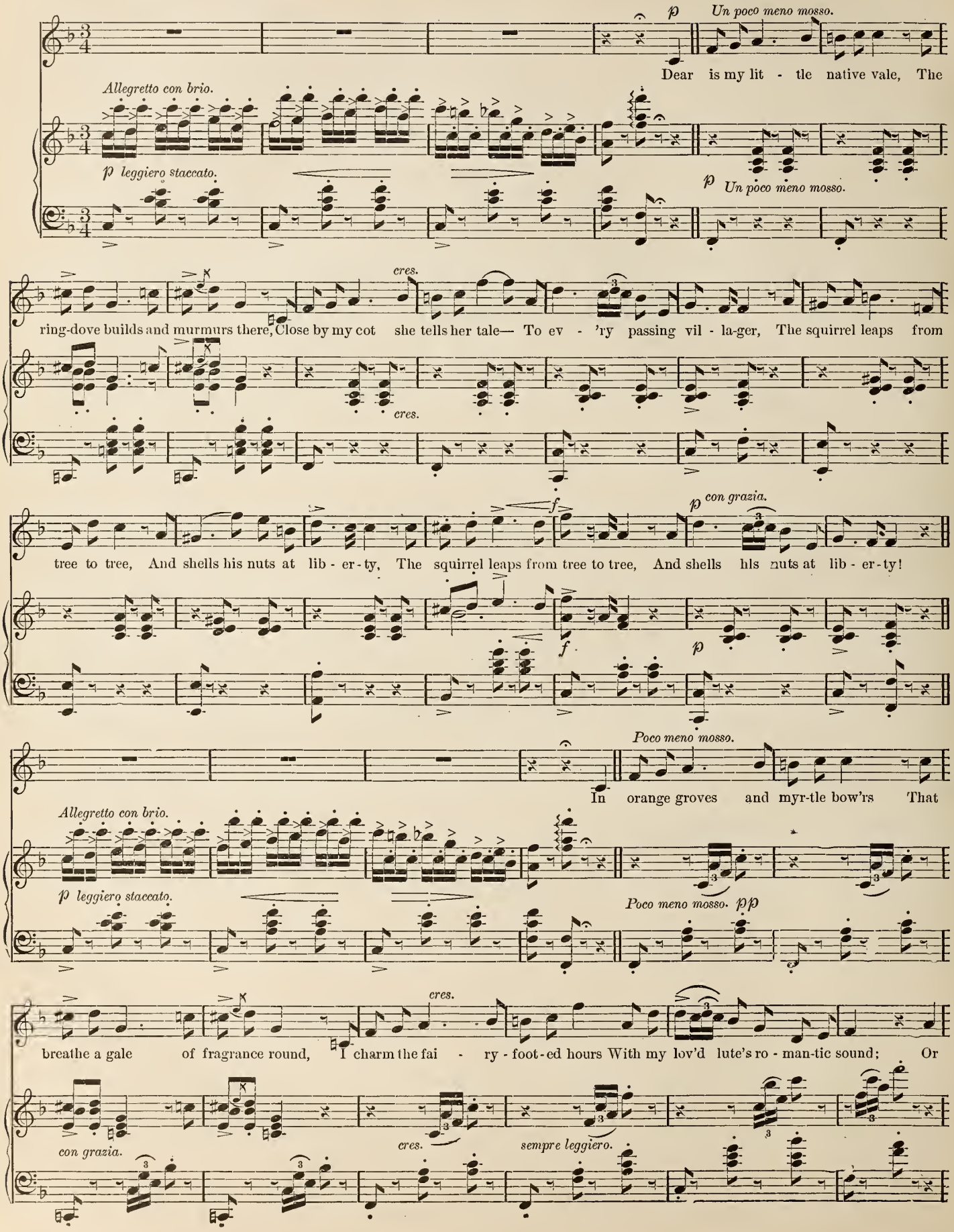

p dolce.
lusingando.
poco rit.
Save the sweet sounds of soft rippling waters, Naught else is heard the stillness to mar, Save the sweet sounds of
rit: colla voce.
cres.
allargando.
molto rall.
soft rippling waters, Naught else is heard the stillness to mar, On - ly the light from thy moonbeams afar;
cres.
f
a tempo. risuegliando.
leggiero.
Earth is a - waiting, Rise in thy shining, ah!
mf
mf
mf
ff
legato.
leggiero. e brillante.
rise in thy shining, ah!
p
mf
mf
p
mf
ff
Un poco piu lento.
Cantabile.
O, dost thou know..... ere long thy shining..... Noth - ing of
p

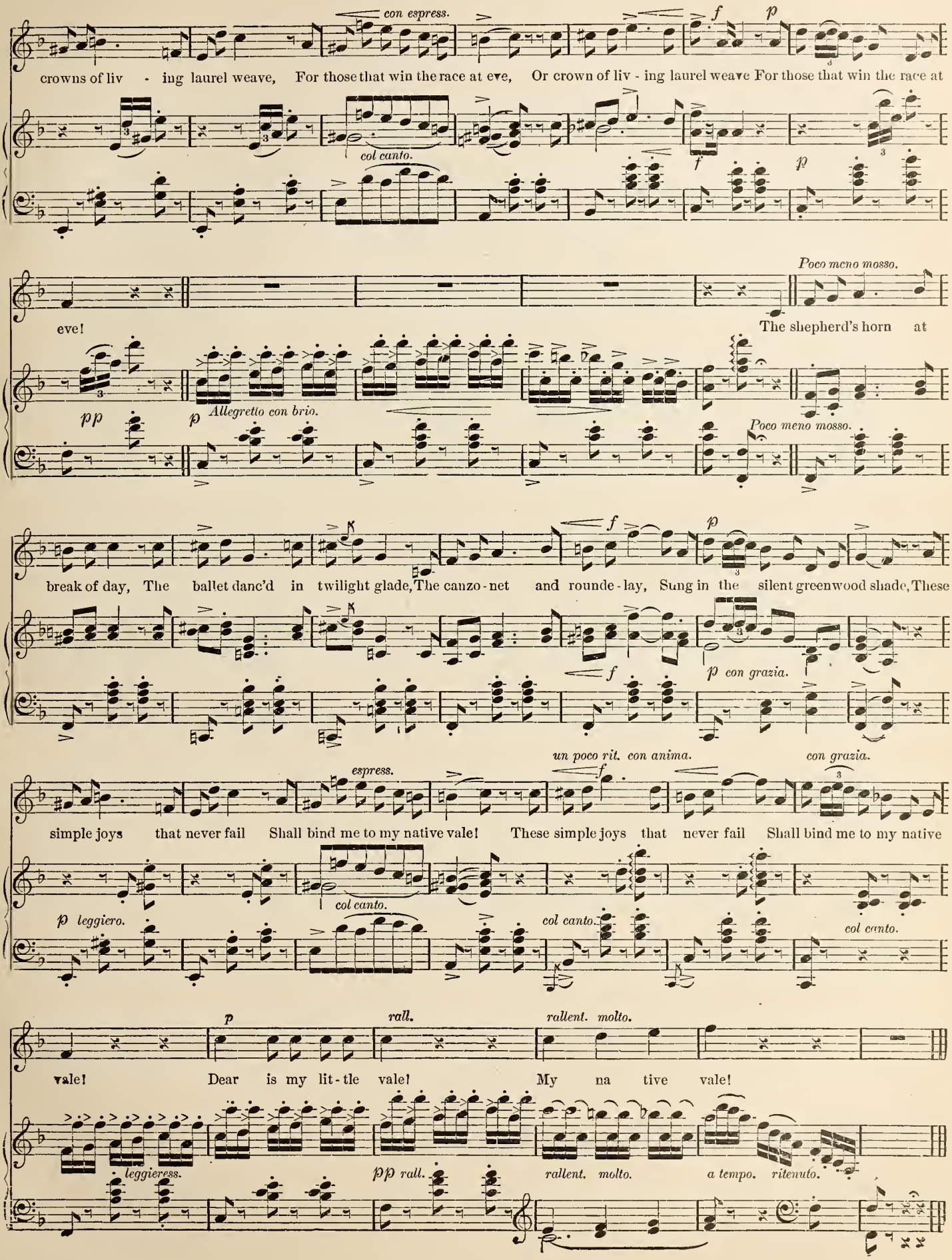

pp dolente.
smorzando.
joy..... can bring to my heart..... far from my home..... soon..... must I
pp legato.
p con espress.
f
rall.
porto.
poco.
wan - der far from my loved one soon must I part;.....
più lento.
con malinconio.
molto rall.
p tenuto.
Haste thee to rise, chase a - way shadows, Let us re - joice while yet we may,
mf
p
rit.
brillante.
pp
⊕CODA.
puntato.
D.C.Refrain.
ah! ah!..... Rise, rise, ah!.....
f
adenza ad lib.
D.C.Refrain.
p
staccato.
Ah!..... ah!.....
più forte.
ff
rall.
colla voce.
ff

MY NATIVE VALE.

POETRY BY SAMUEL ROGERS.

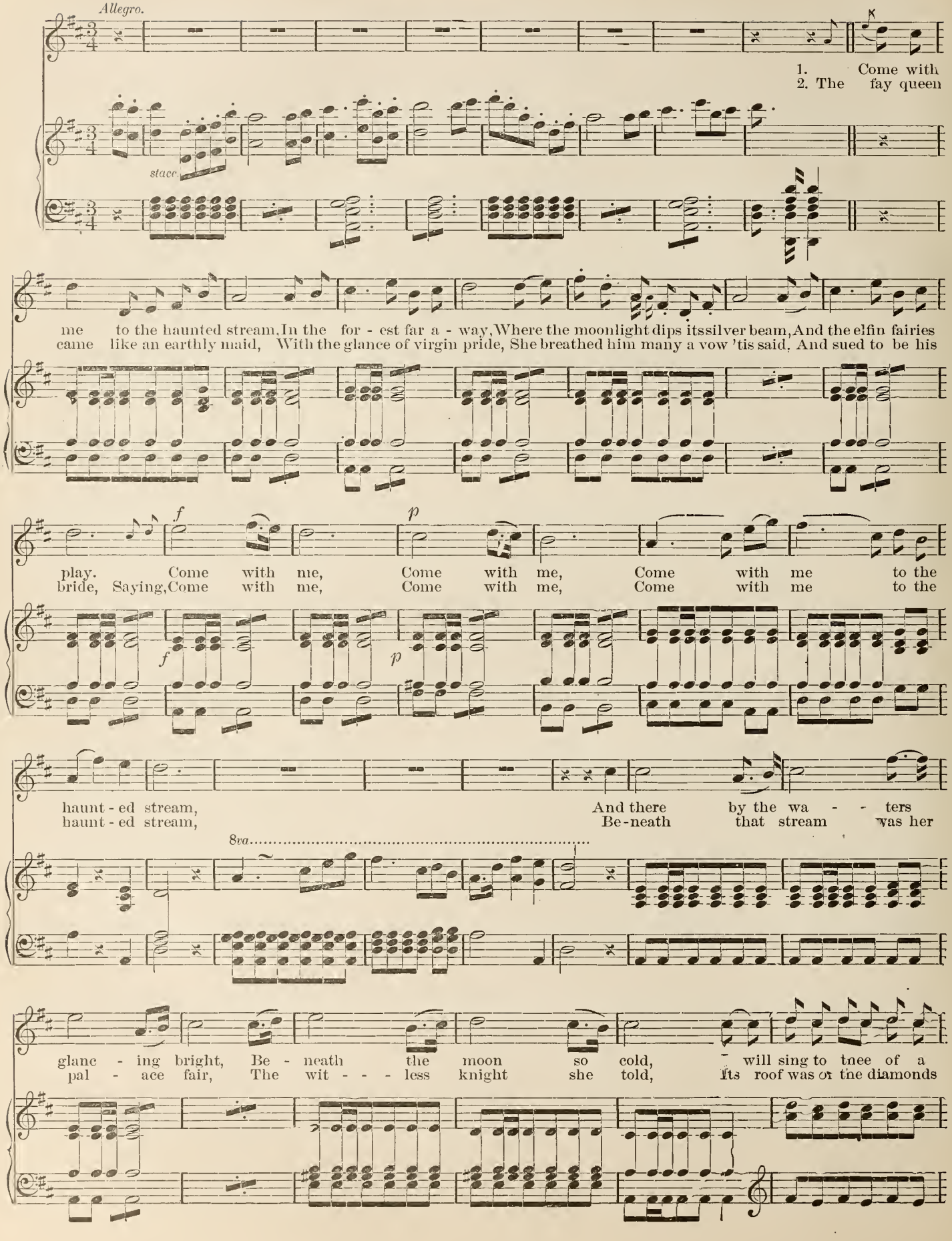
MUSIC BY CIRO PINSUTI.

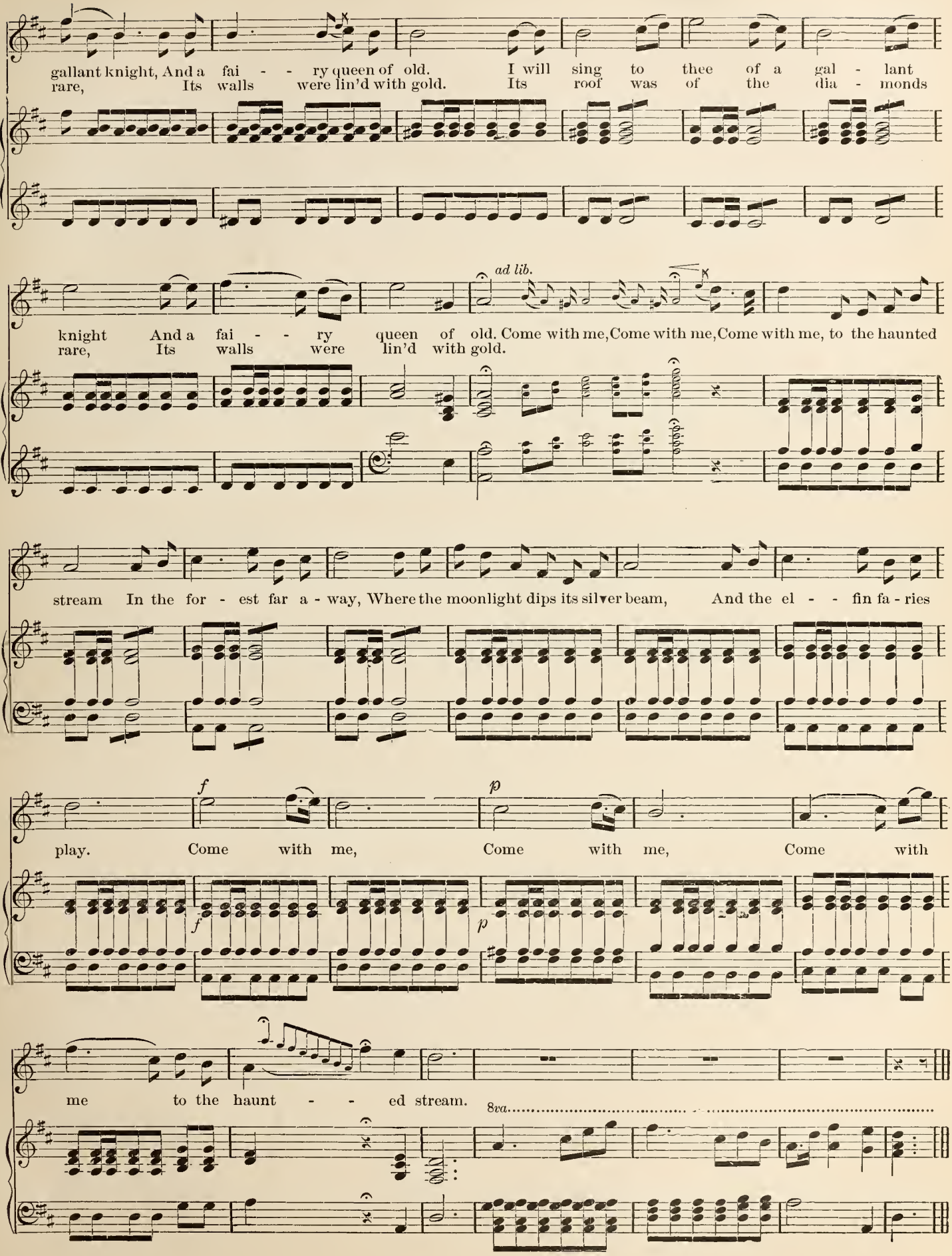



con espress.
crowns of liv - ing laurel weave, For those that win the race at eve, Or crown of liv - ing laurel weave For those that win the race at
col canto.
Poco meno mosso.
eve!
The shepherd's horn at
pp
p Allegretto con brio.
Poco meno mosso.
break of day, The ballet danc'd in twilight glade, The canzo - net and rounde - lay, Sung in the silent greenwood shade, These
p con grazia.
un poco rit. con anima.
con grazia.
espress.
simple joys that never fail Shall bind me to my native vale! These simple joys that never fail Shall bind me to my native
p leggiero.
col canto.
col canto.
col canto.
p
rall.
rallent. molto.
vale! Dear is my lit - tle vale! My na tive vale!
leggieress.
pp rall.
rallent. molto.
a tempo. ritenuto.

THE HAUNTED STREAM.

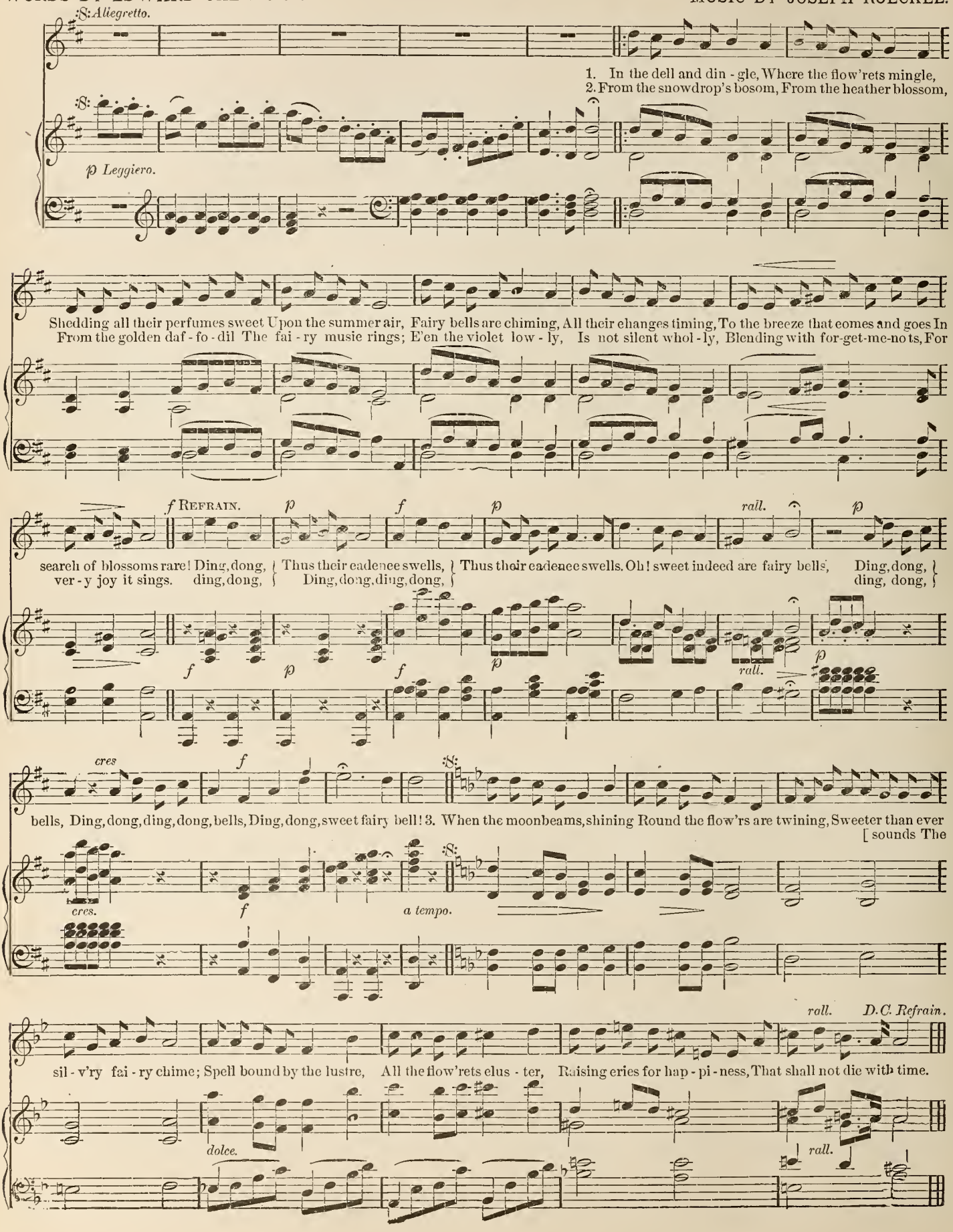
G. BARKER.




gallant knight, And a fai - - ry queen of old. I will sing to thee of a gal - lant
rare, Its walls were lin'd with gold. Its roof was of the dia - monds
ad lib.
knight And a fai - - ry queen of old. Come with me, Come with me, Come with me, to the haunted
rare, Its walls were lin'd with gold.
stream In the for - est far a - way, Where the moonlight dips its silver beam, And the el - - fin fa - ries
f
p
play. Come with me, Come with me, Come with
f
p
me to the haunt - - ed stream.
8va

IN DELL AND DINGLE.

WORDS BY EDWARD OXENFORD. MUSIC BY JOSEPH ROECKEL.



ADELE AUS DER OHE.

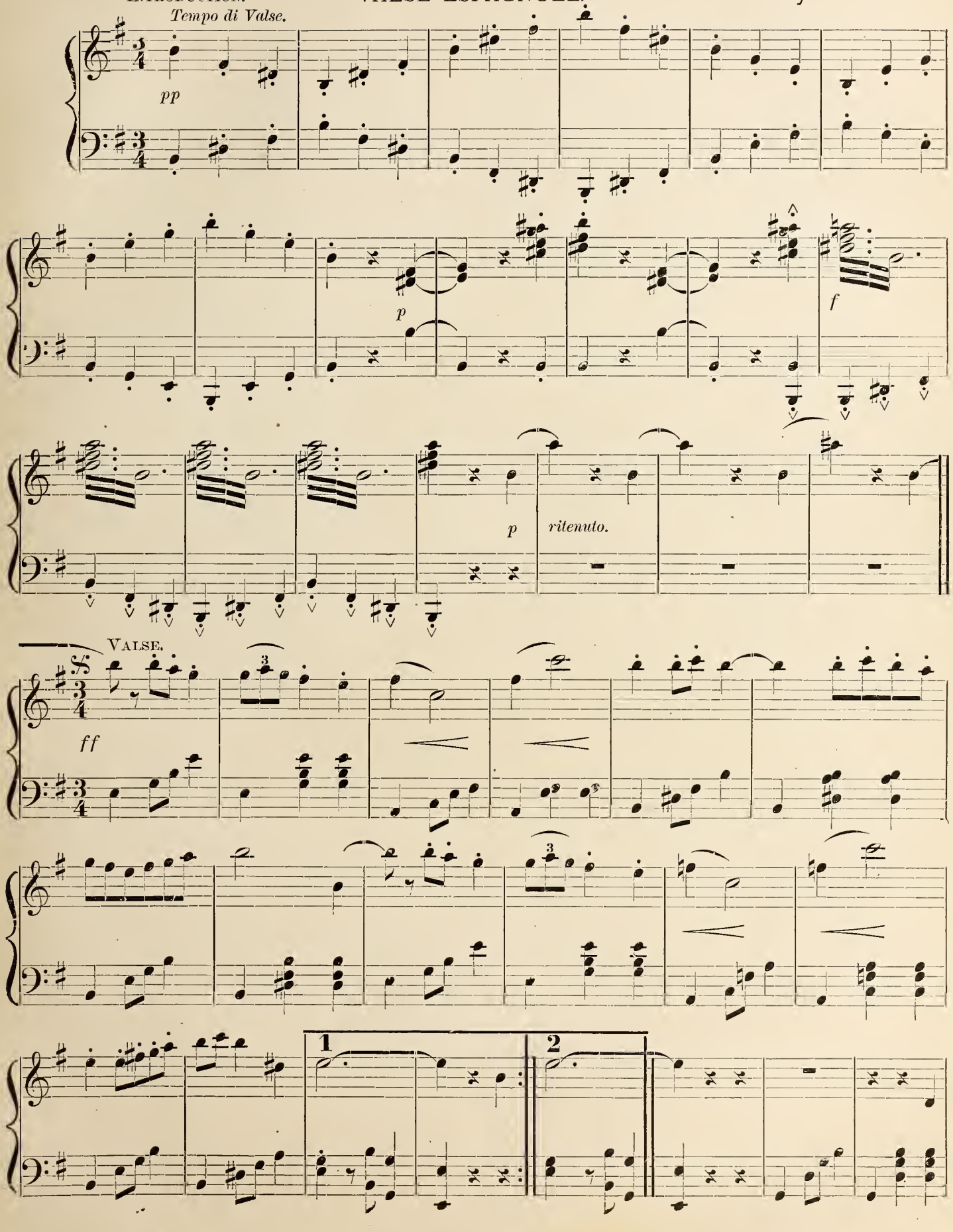
SANTIAGO.

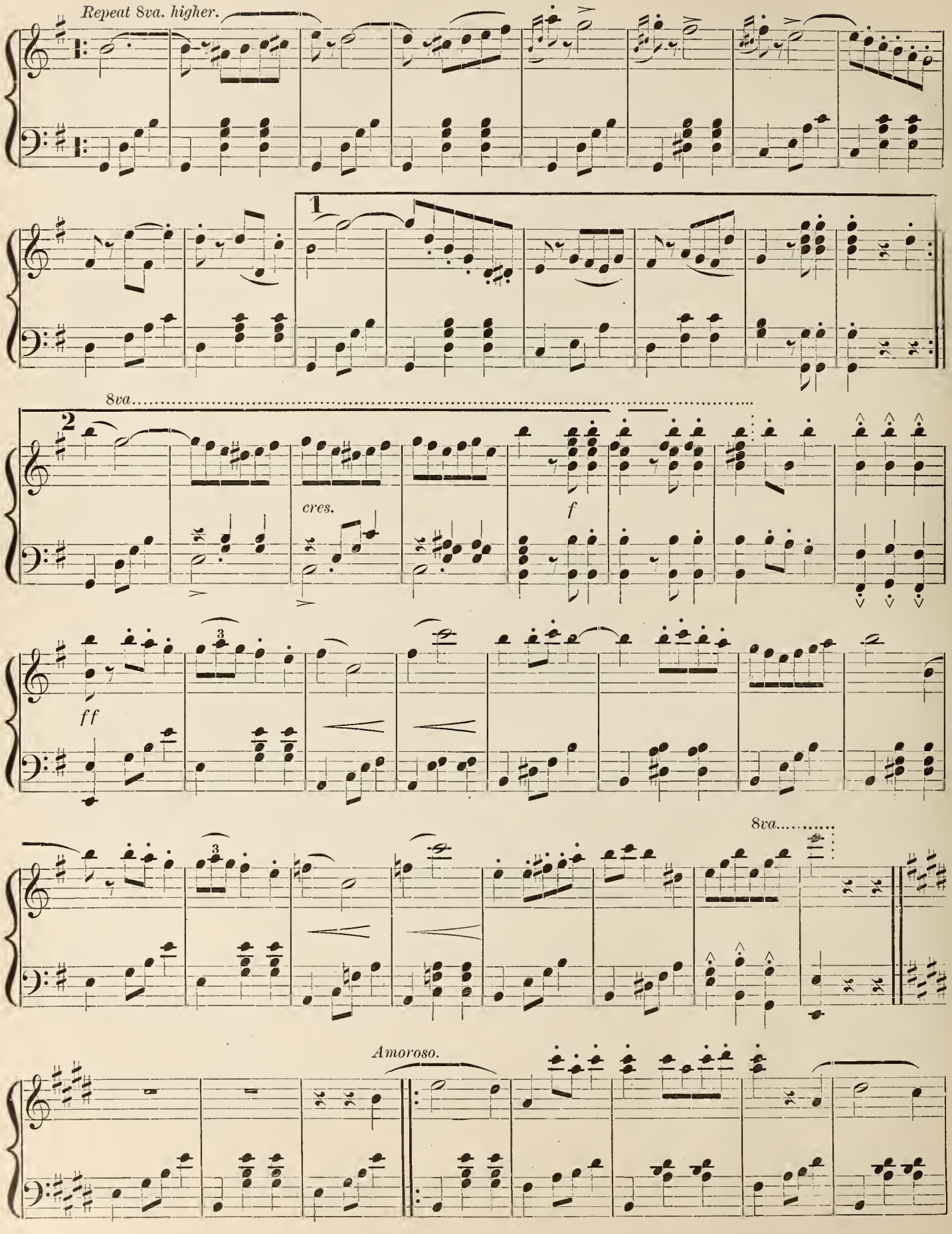
VALSE ESPAGNOLE.

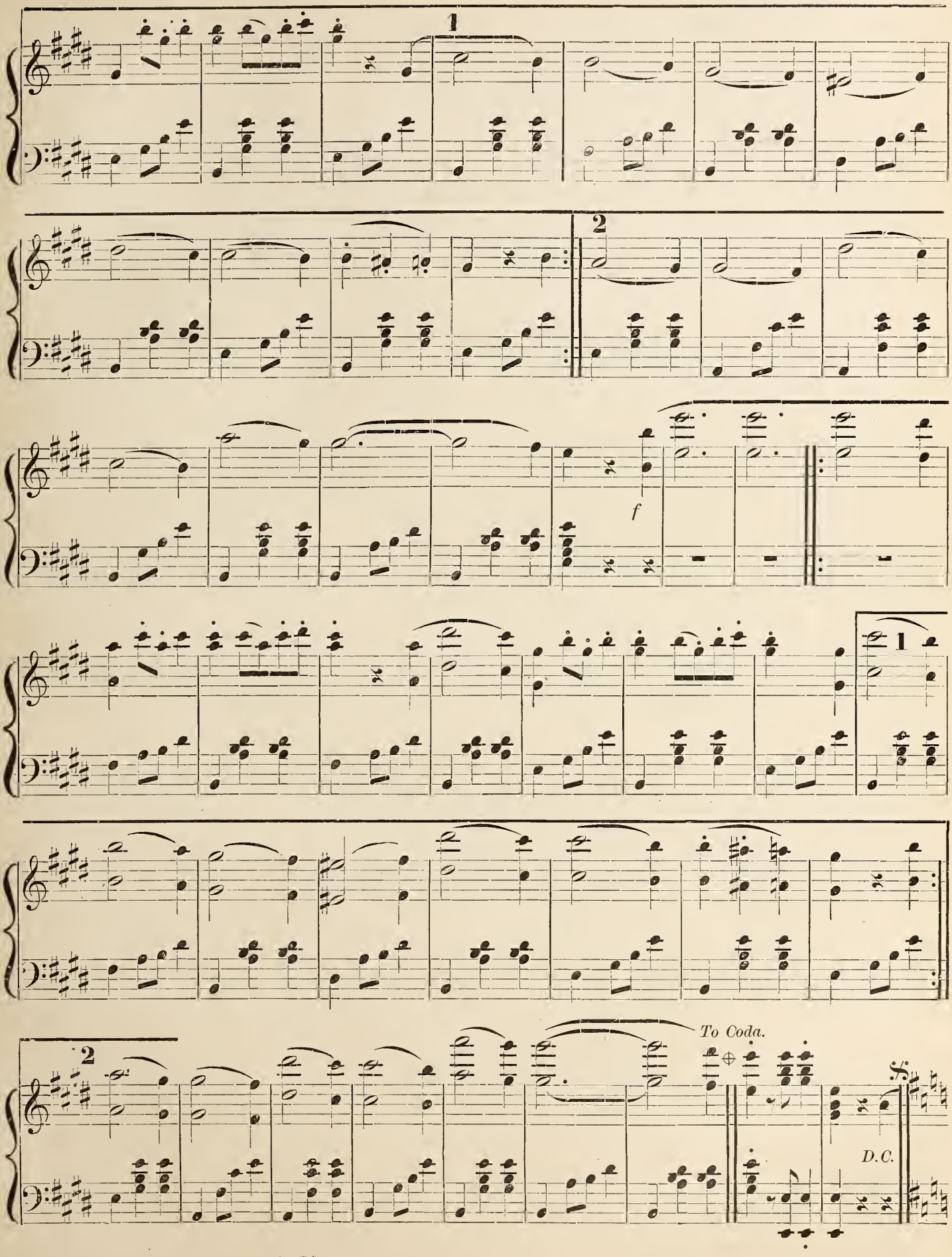
By A. CORBIN.

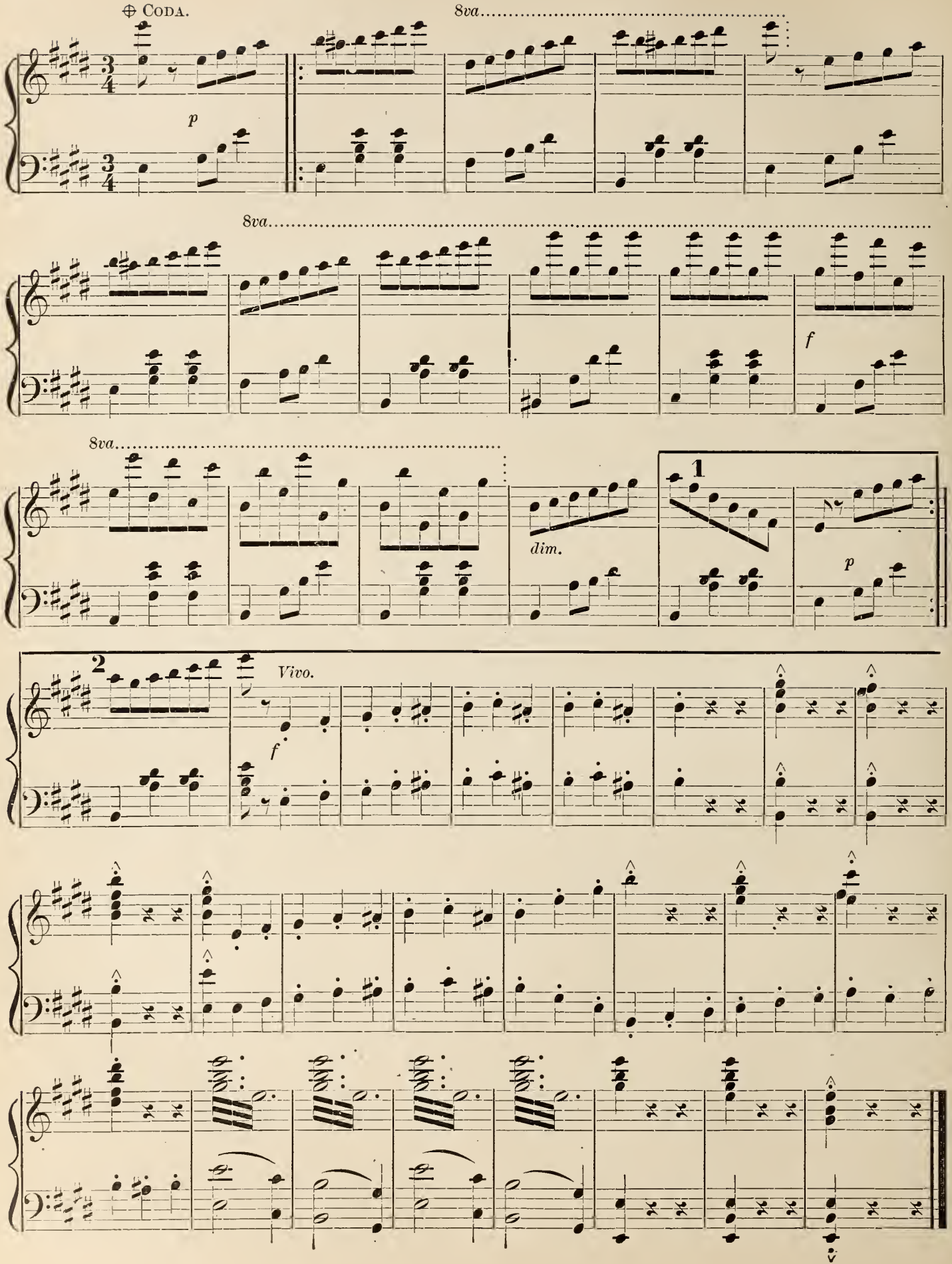
INTRODUCTION.

Tempo di Valse.




Repeat 8va. higher.
1
8va
2
cres.
f
ff
3
8va
Amoroso.


1
2
f
1
2
To Coda.
D.C.

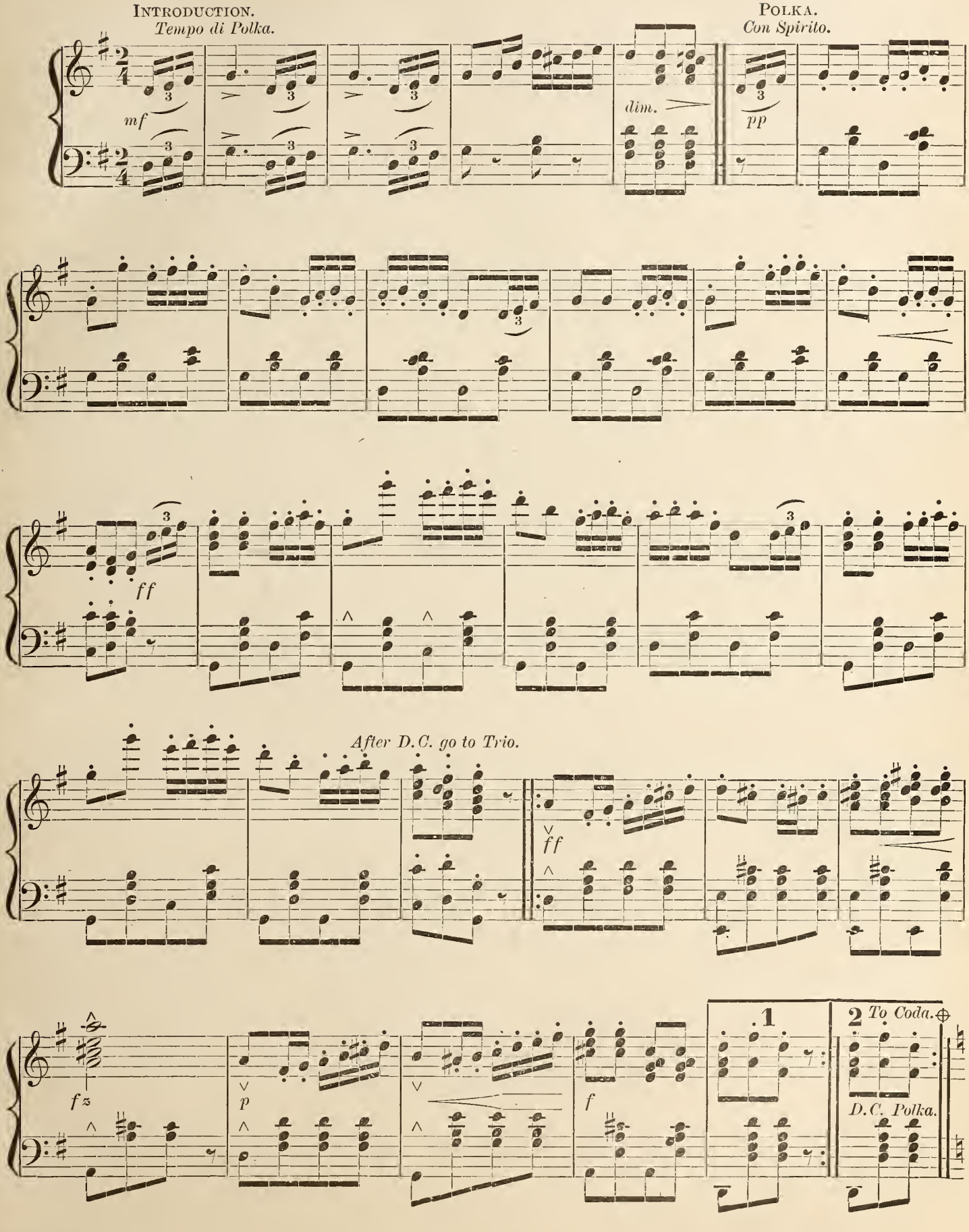

⊕ Coda.
8va
p
8va
f
8va
dim.
1
p
2
Vivo.
f

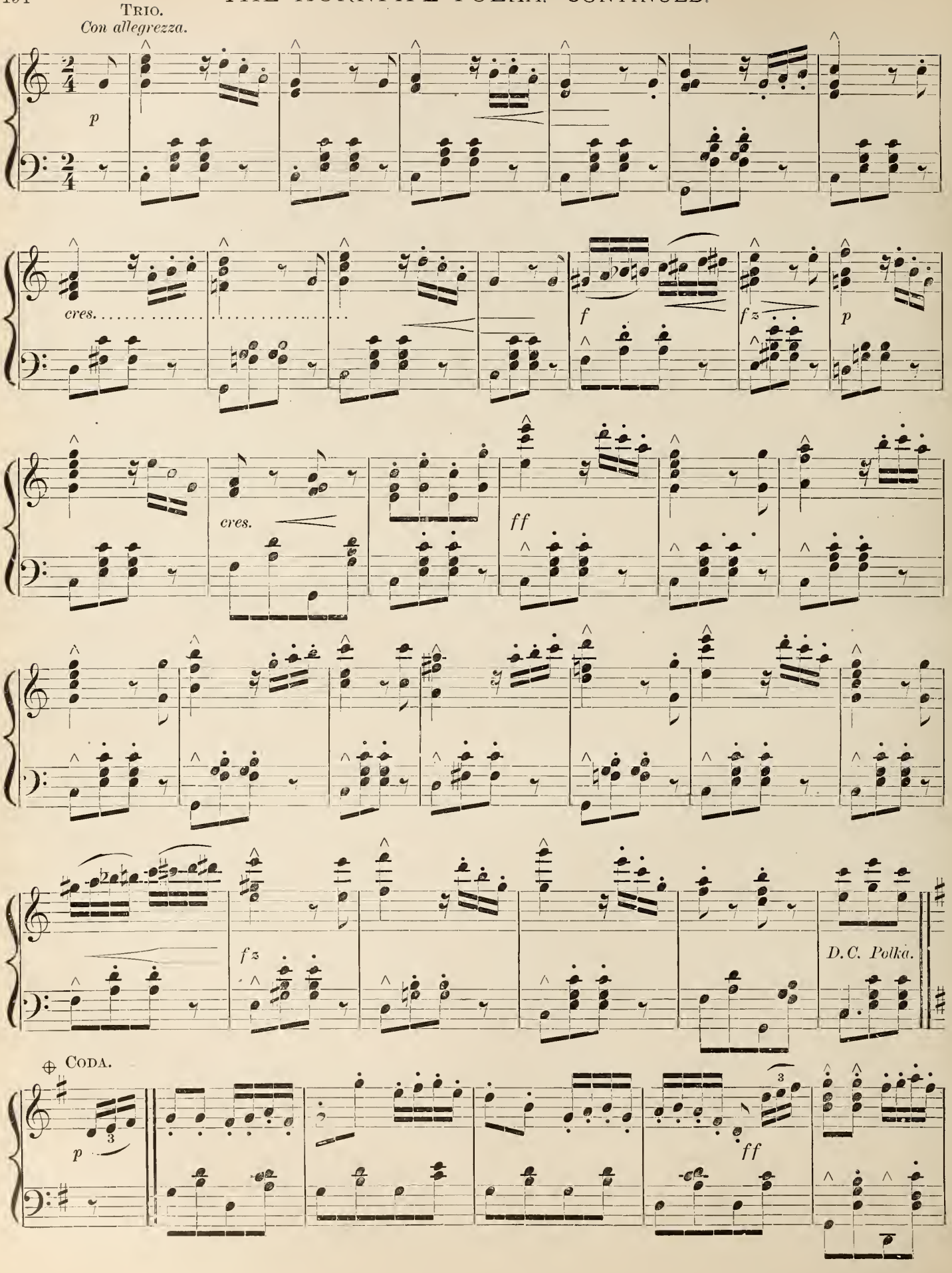
THE HORNPIPE POLKA.

FRANK J. SMITH.

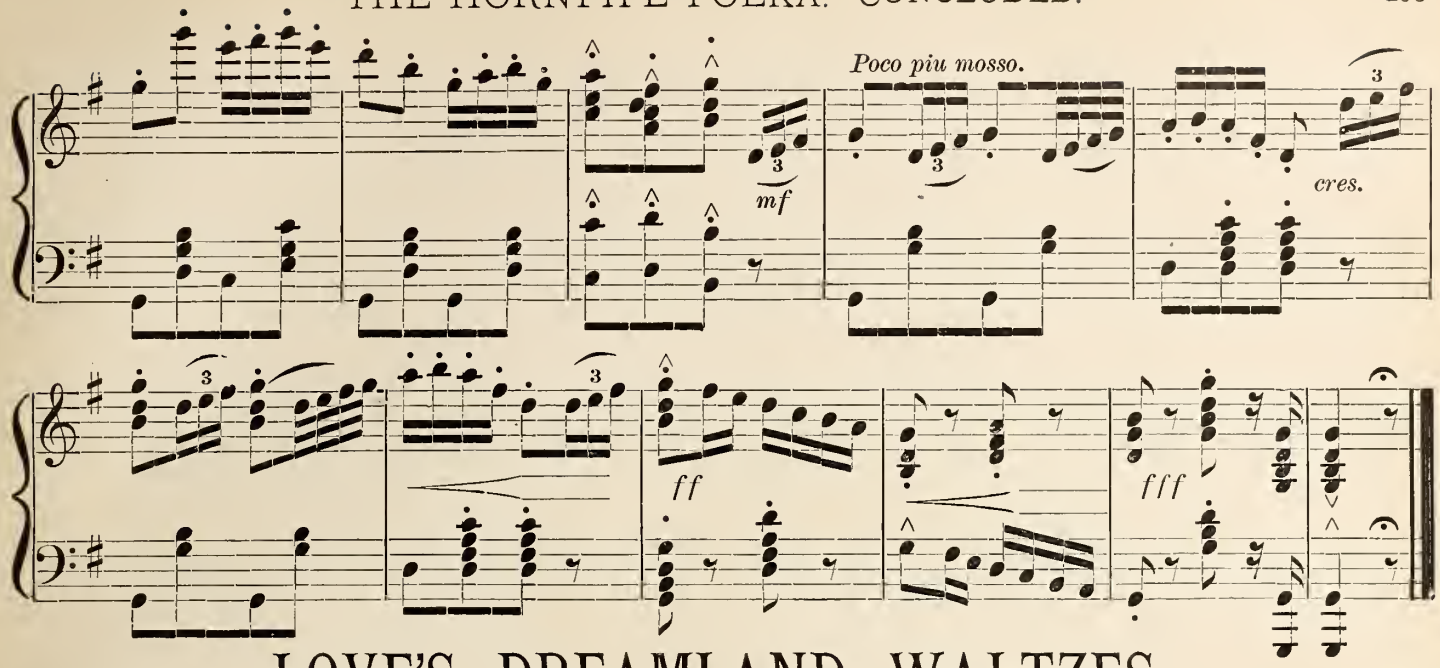
INTRODUCTION.
Tempo di Polka.

POLKA.
Con Spirito.



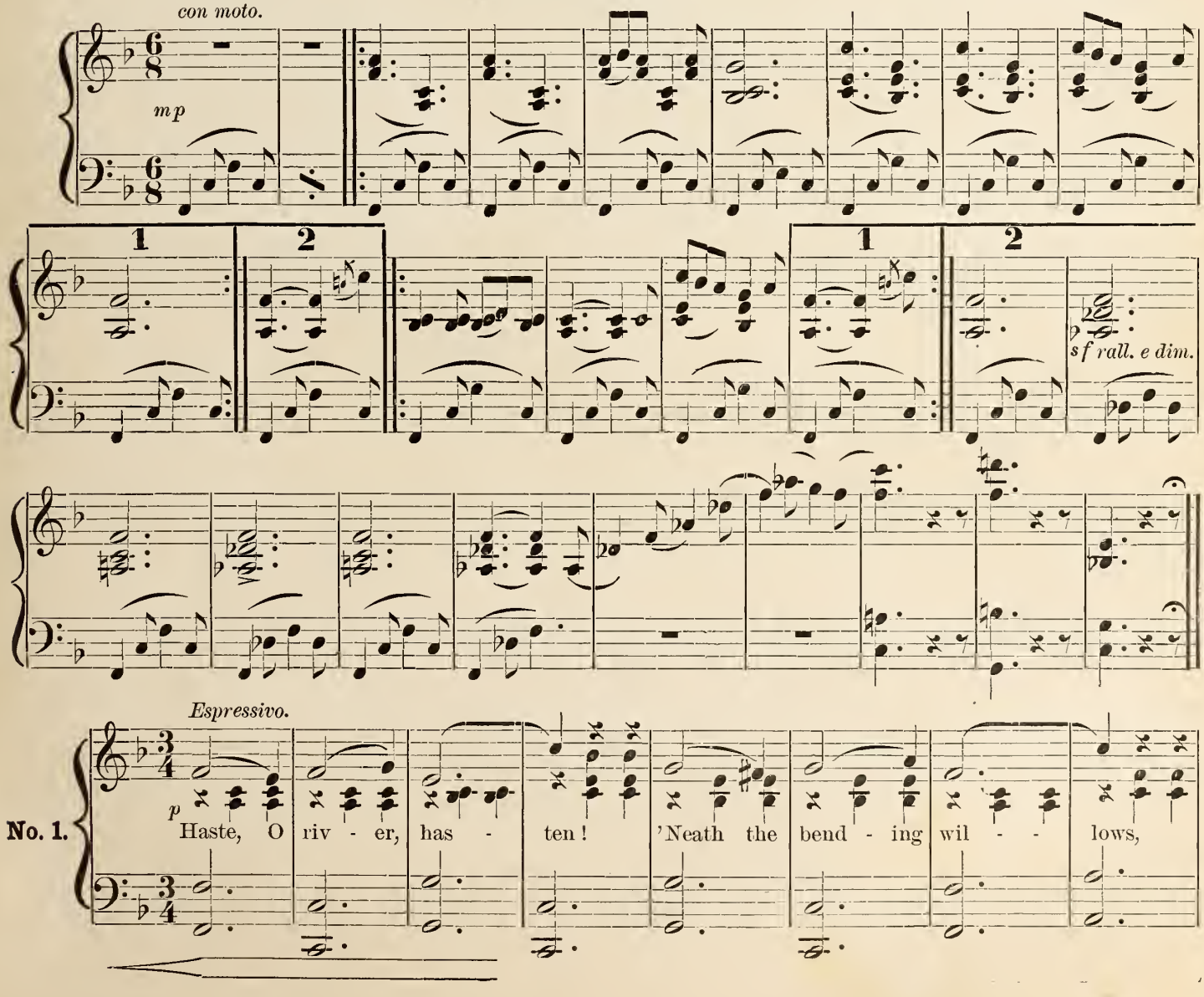

Trio.
Con allegrezza.
p
cres.
f
fz
p
cres.
ff
fz
D.C. Polka.
Coda.
p
ff

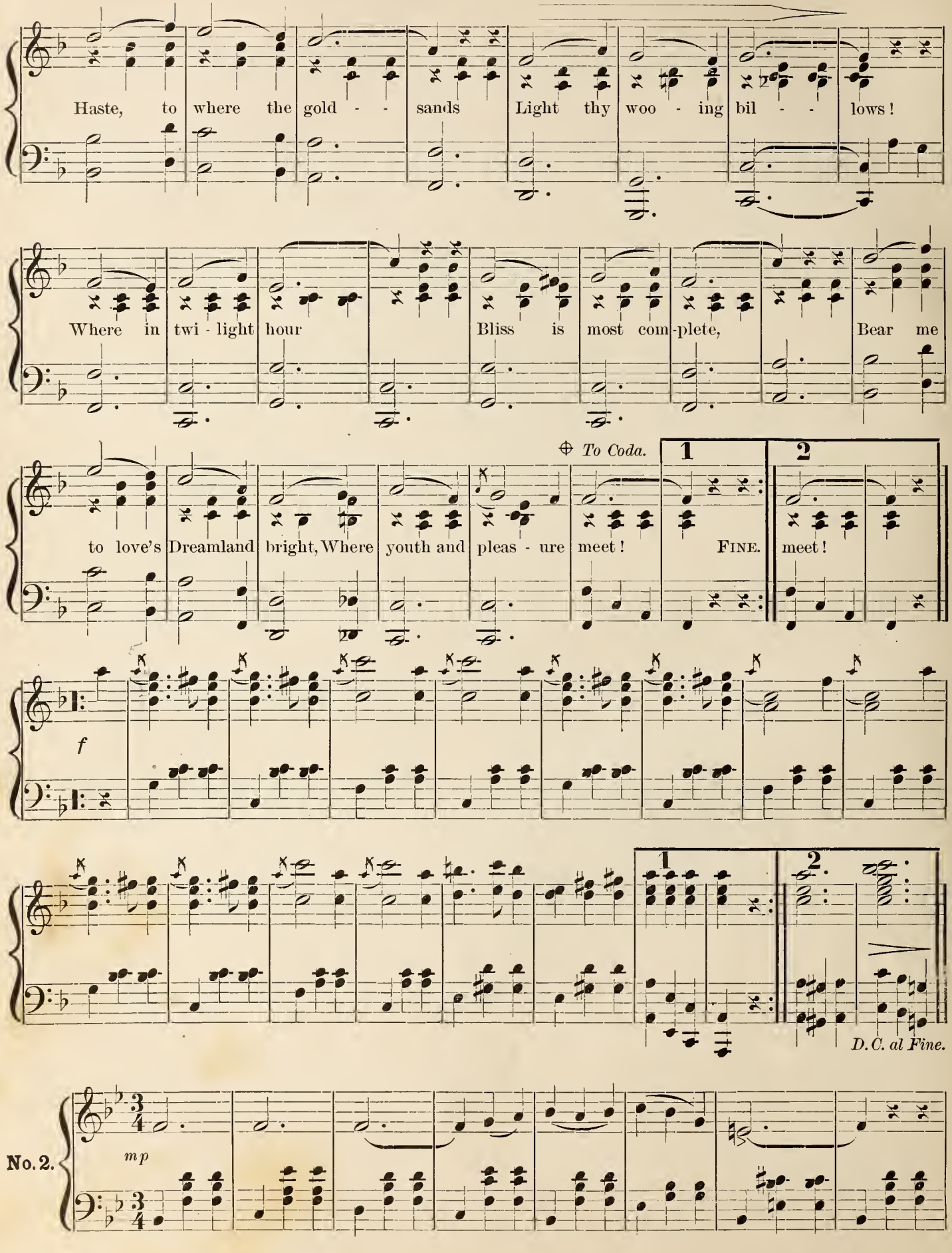
ANTONIO GALASSI.

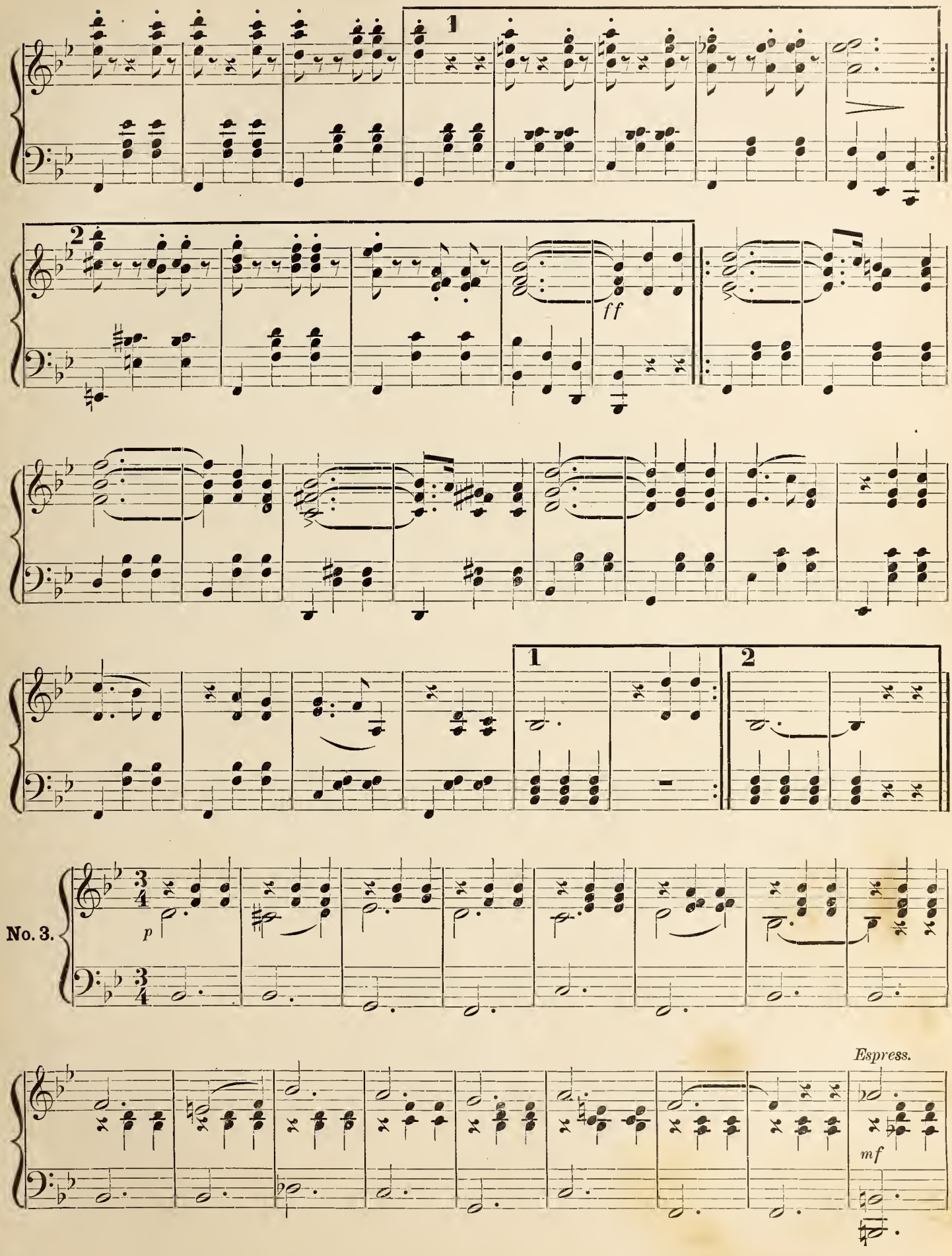


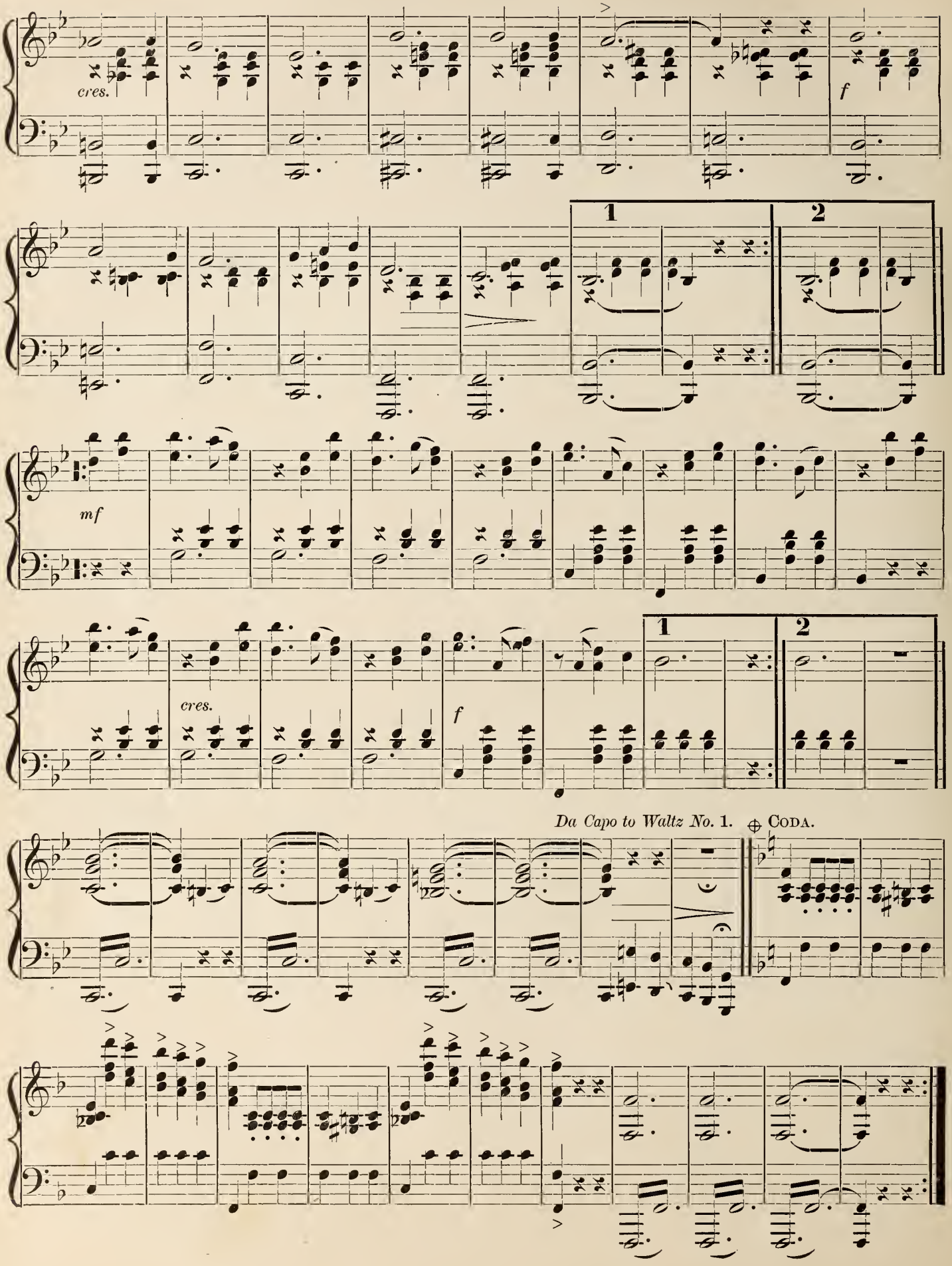
LOVE'S DREAMLAND WALTZES.

INTRODUCTION. (Der Liebe Traumland.) OTTO ROEDER.



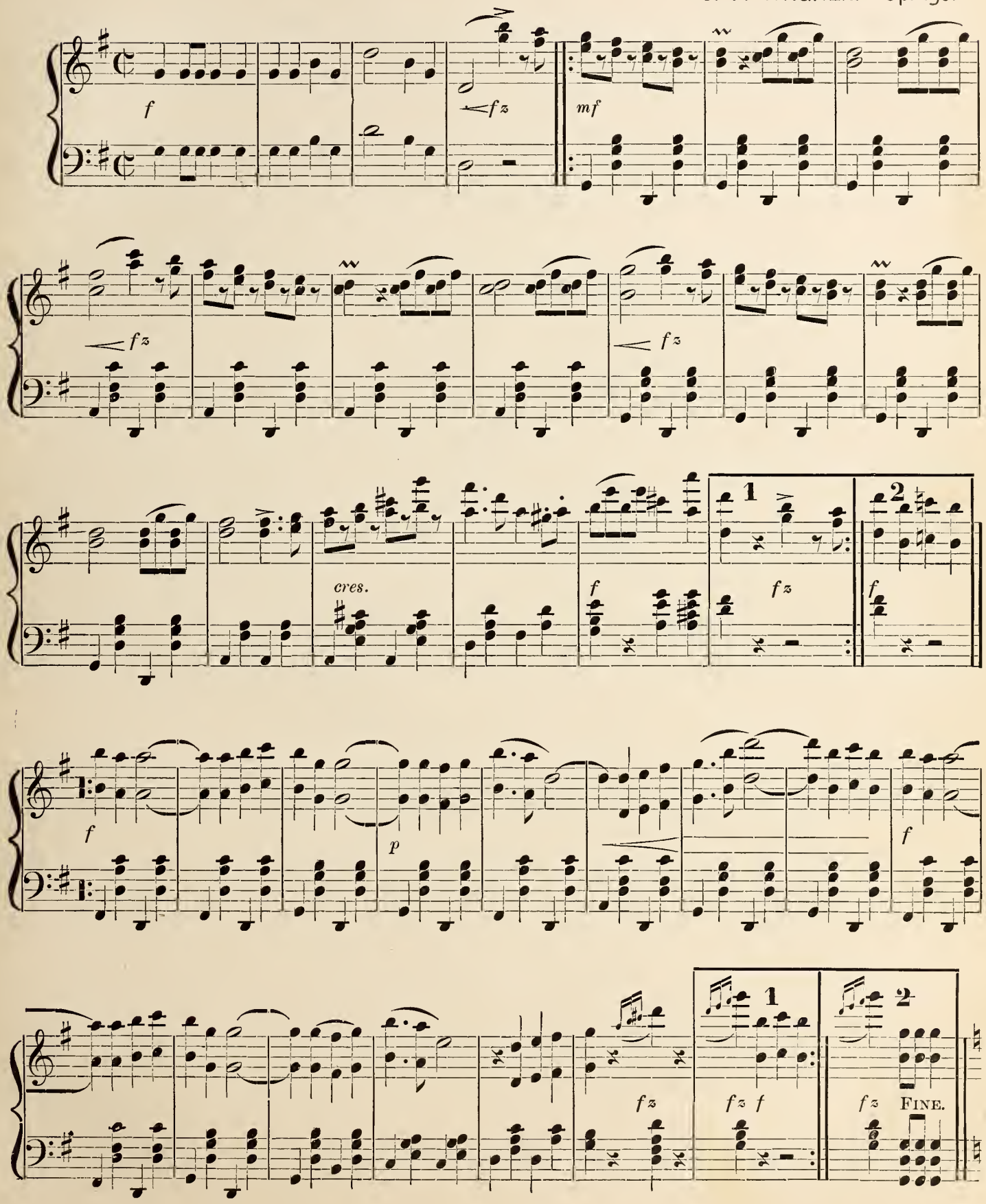

Haste, to where the gold - - sands Light thy woo - ing bil - - lows!
Where in twi - light hour Bliss is most com-plete, Bear me
⊕ To Coda.
1
2
to love's Dreamland bright, Where youth and pleas - ure meet!
FINE.
meet!
f
D.C. al Fine.
No. 2.
mp


1
2
ff
1
2
No. 3.
p
Espress.
mf

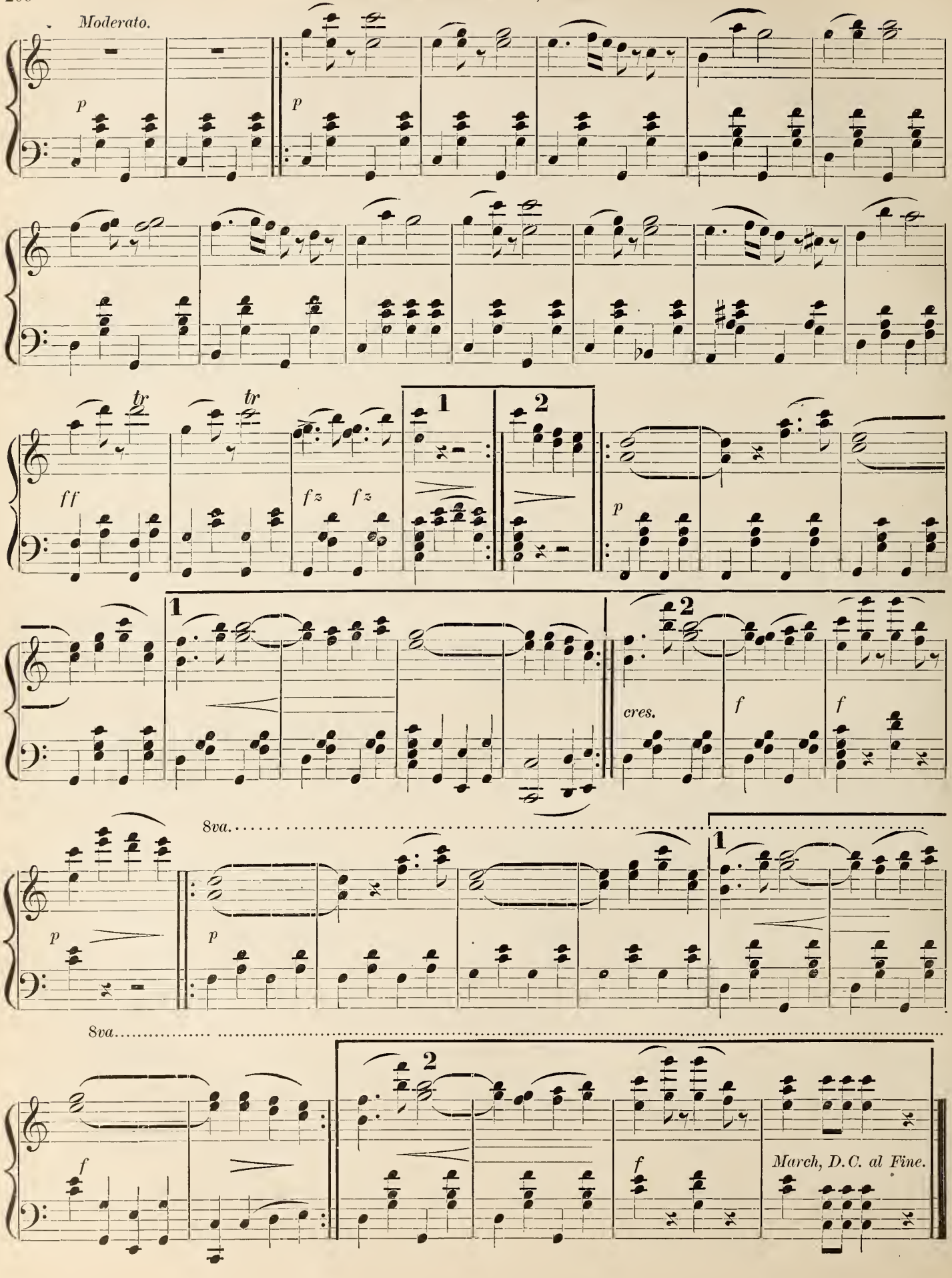

cres.
f
1
2
mf
cres.
f
1
2
Da Capo to Waltz No. 1.
⊕ CODA.

THE DUDE'S MARCH.

J. F. WAGNER. Op. 150.



THE DUDE'S MARCH, CONCLUDED.

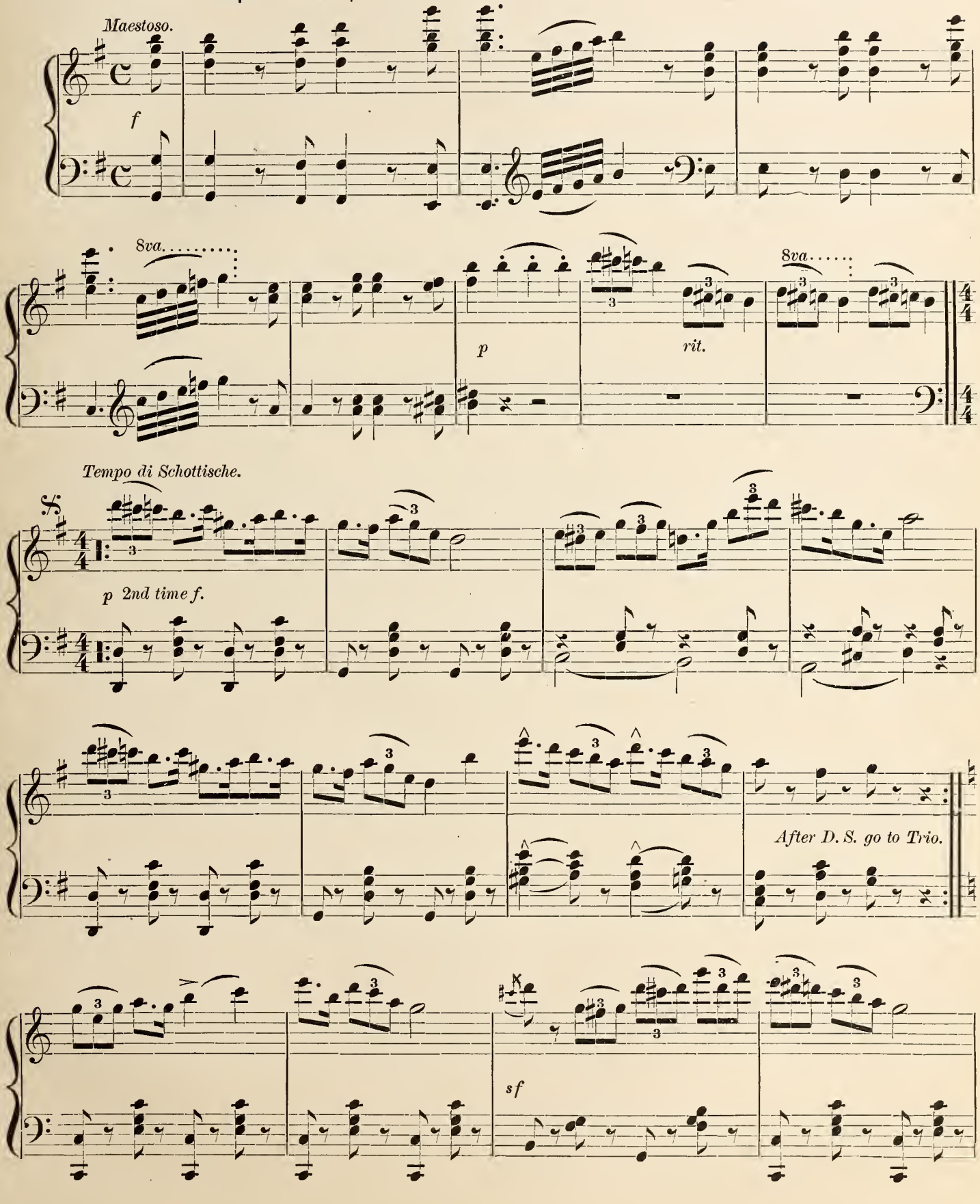


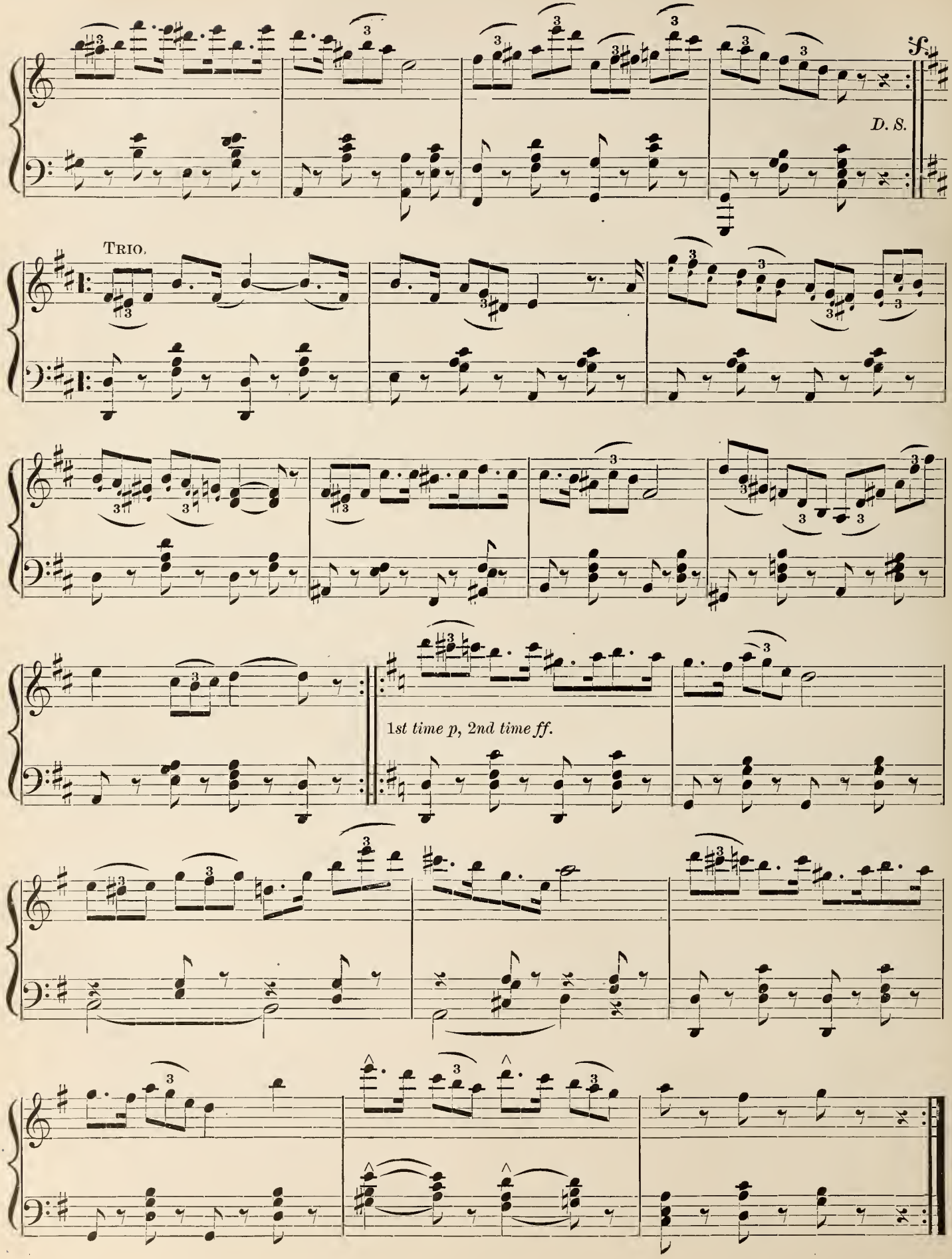
THE SKIRT DANCE.

(Pas de Quatre.)

Introduced in the Burlesque "Faust up to Date."

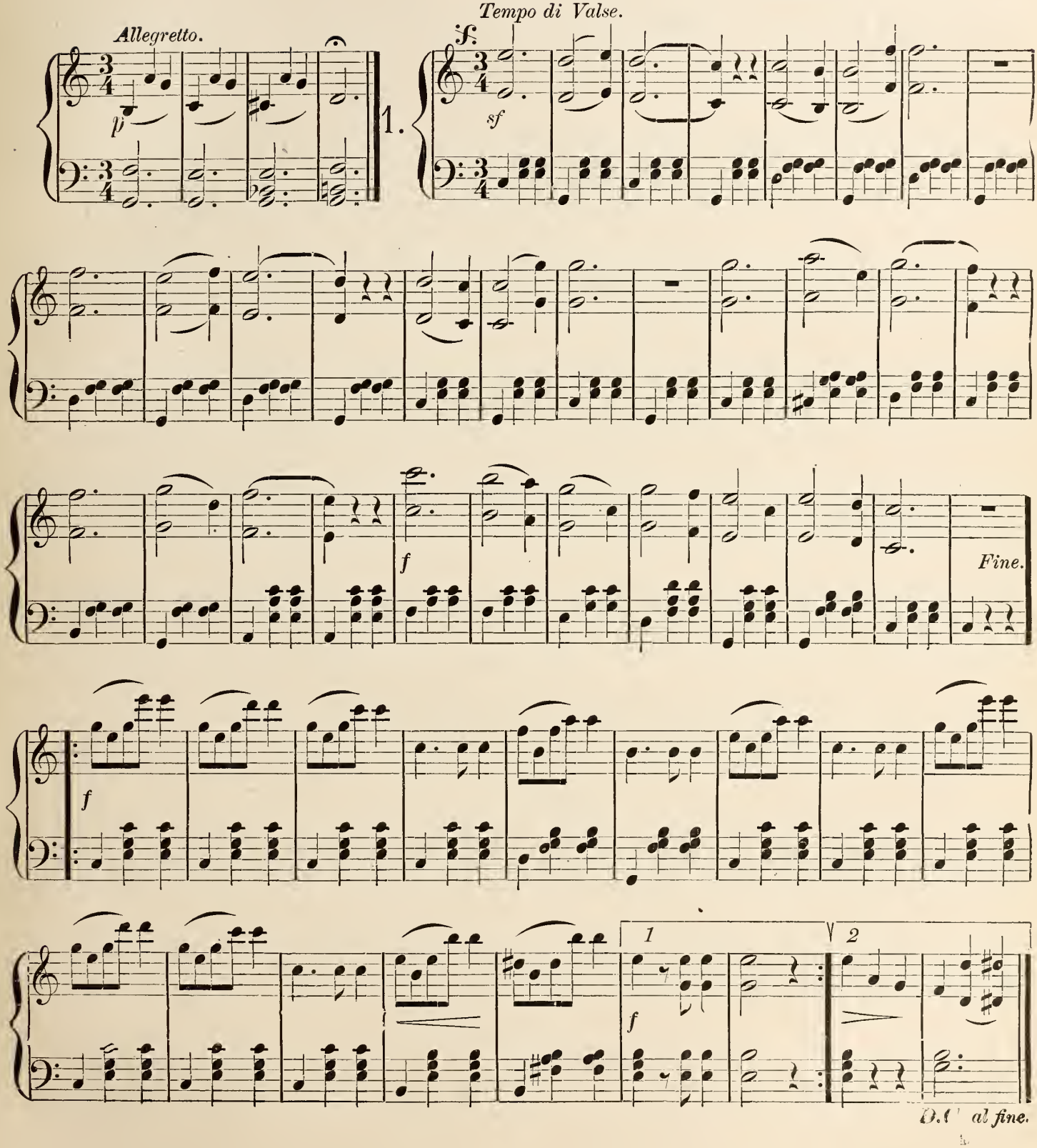
MEYER LUTZ.



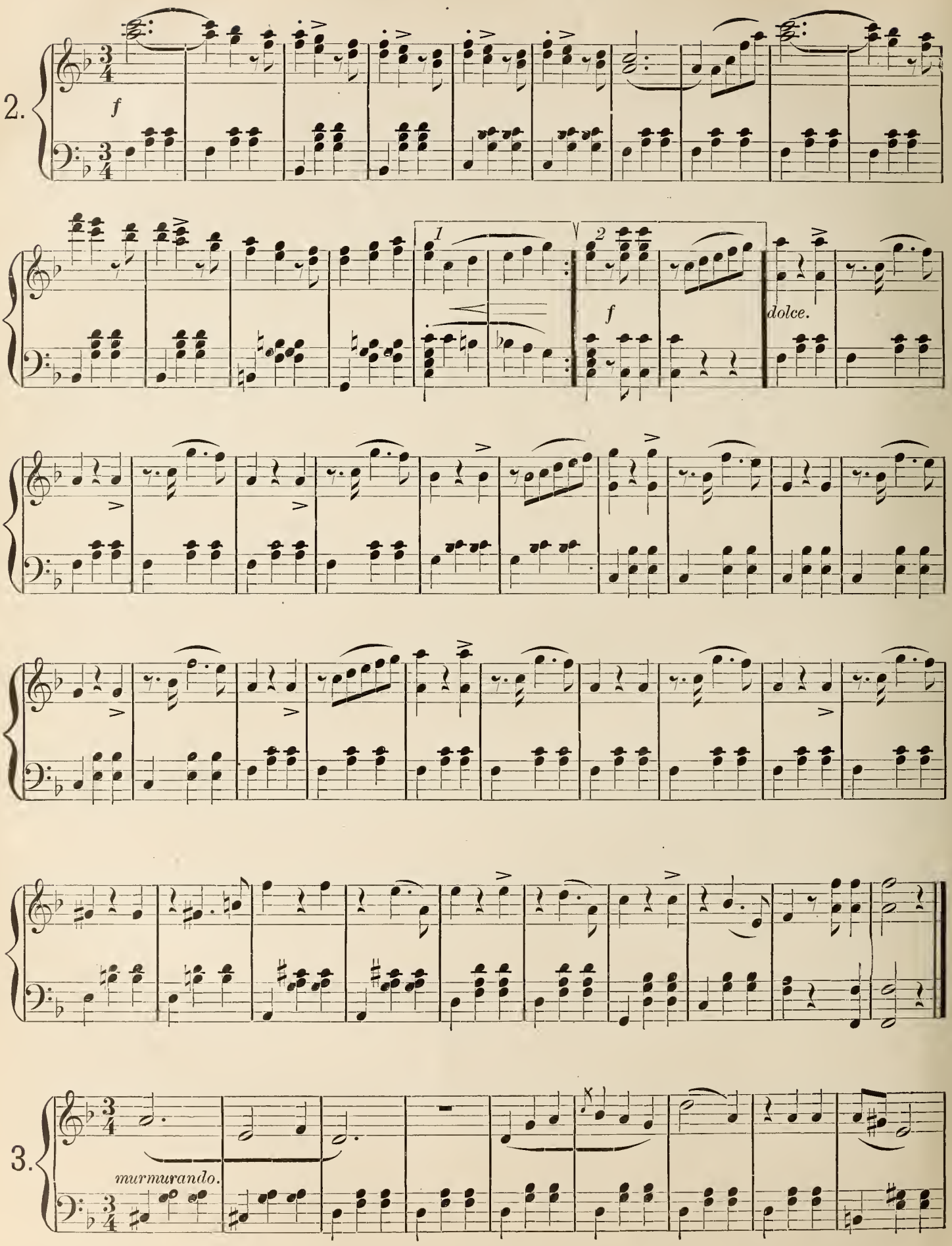

f
D. S.
TRIO.
1st time p, 2nd time ff.

FEDORA WALTZ.

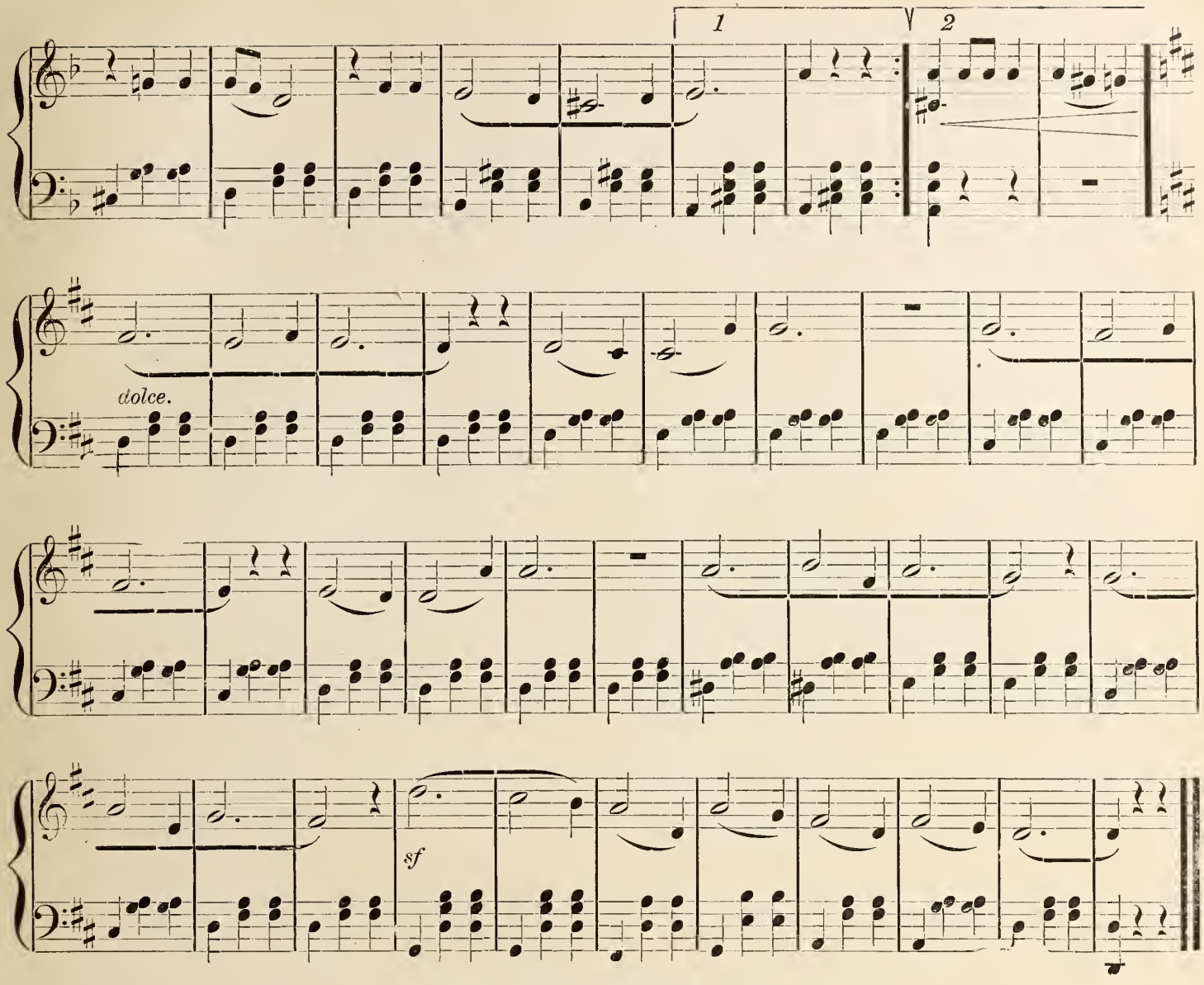
P. BUCALOSSI. Arranged by H. MAYLATH.



FEDORA WALTZ. Continued.

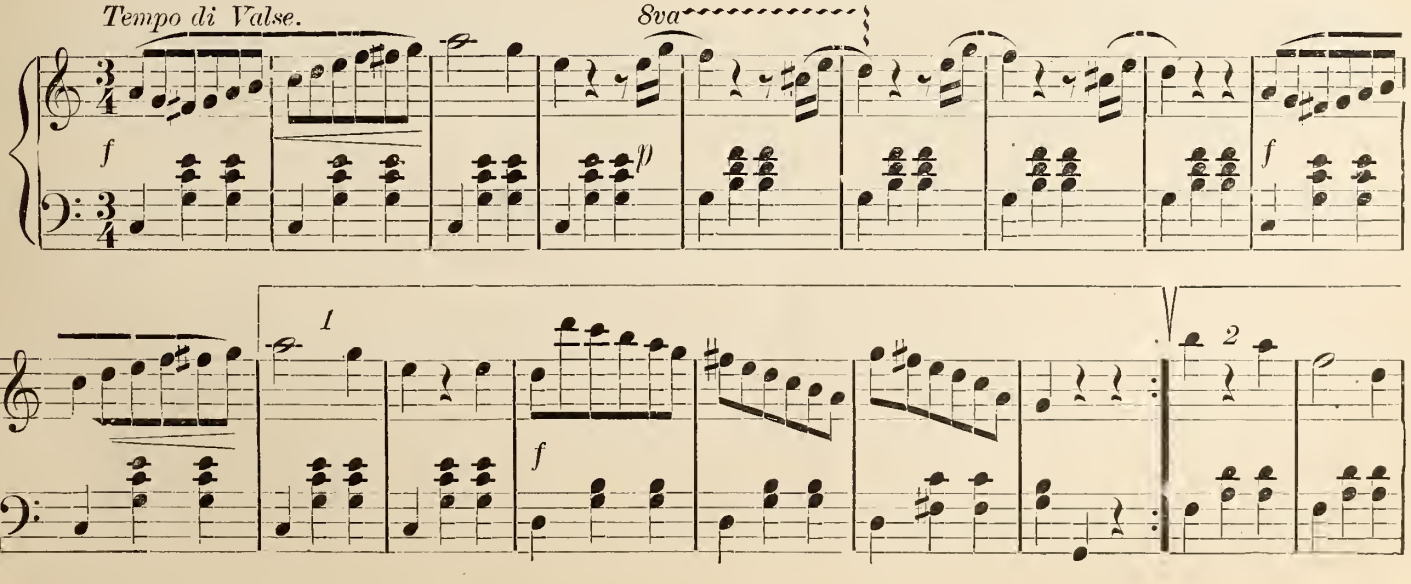


L. M. GOTTSCHALK.

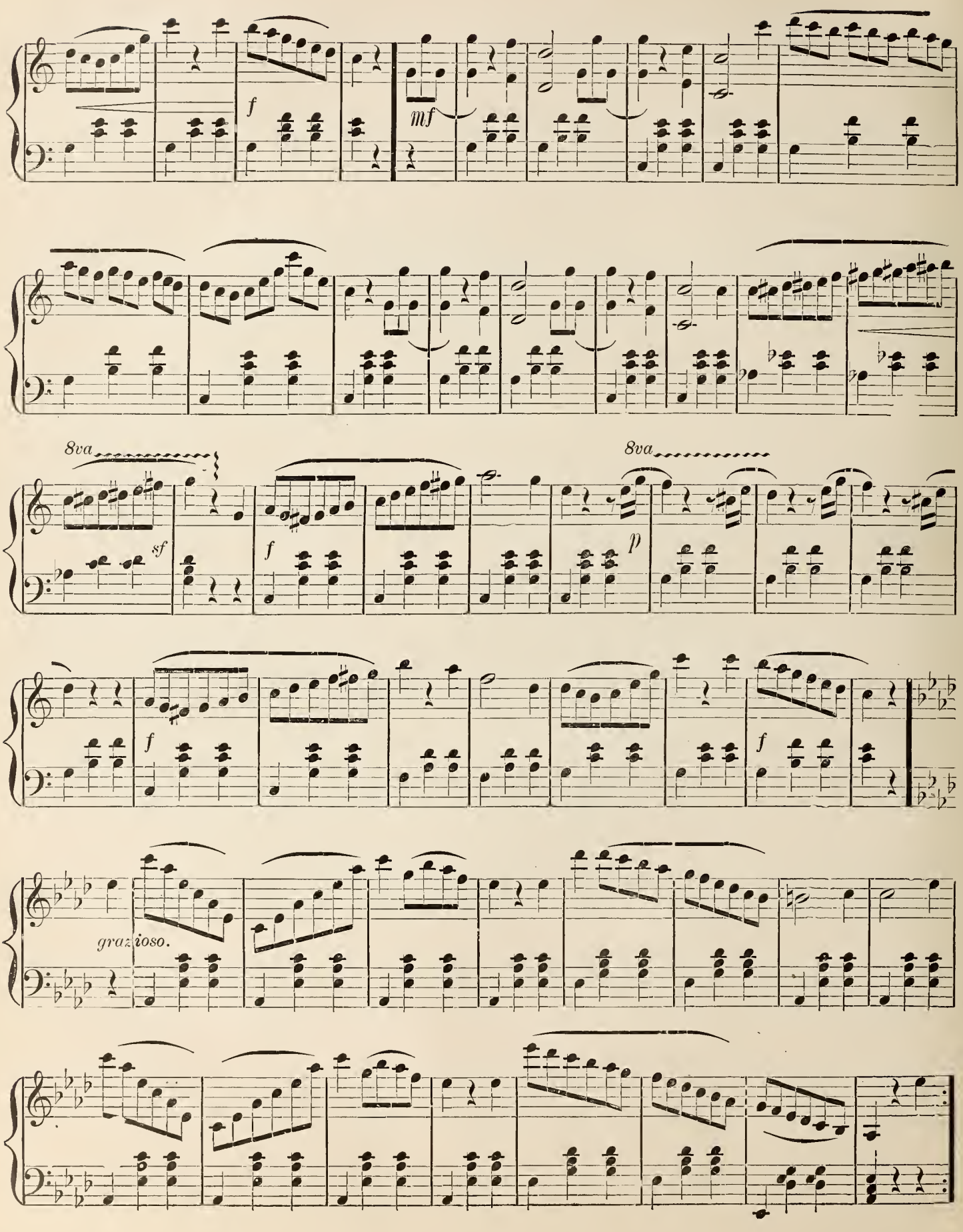


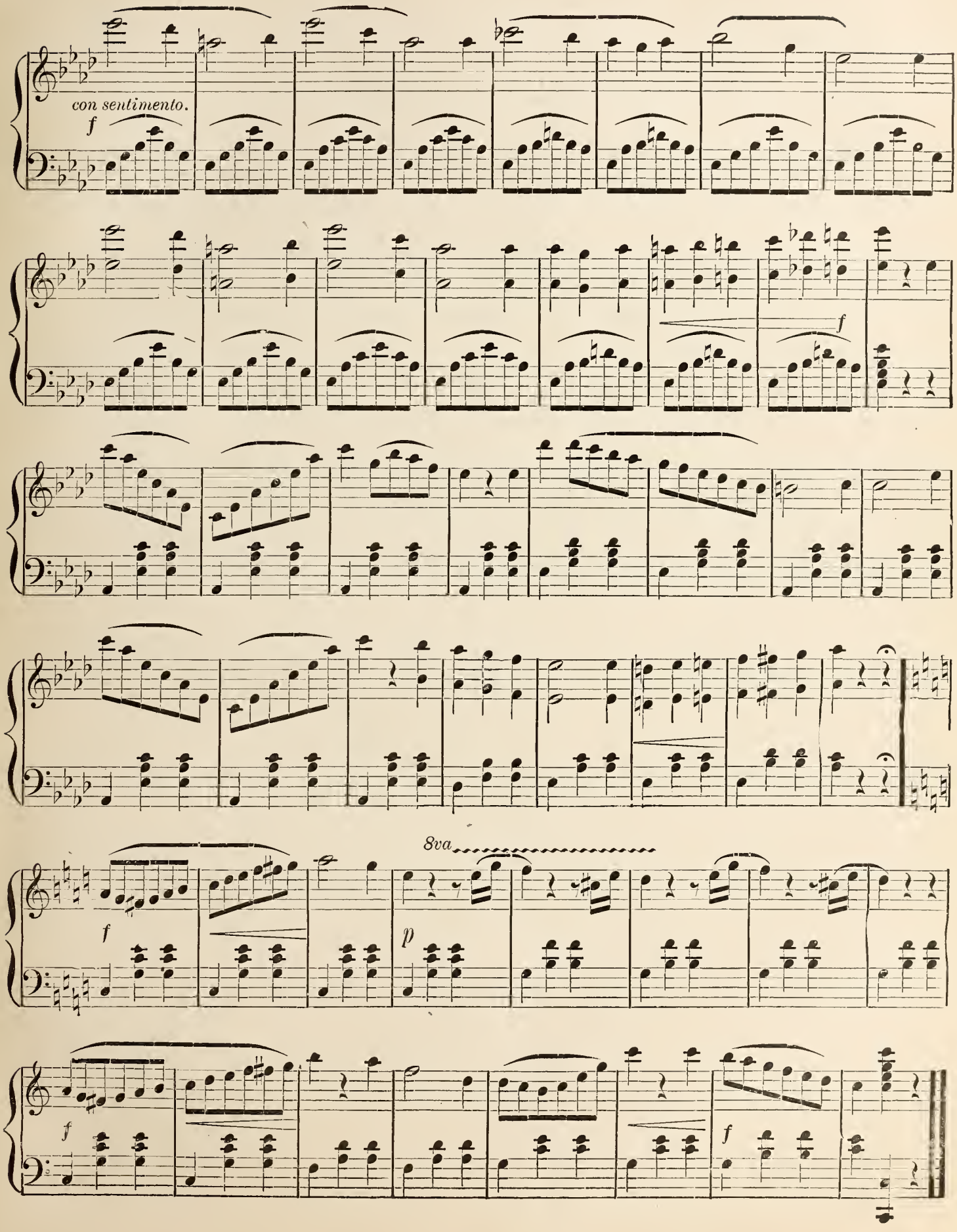
LA CHATELEINE WALTZ.

By LEDUC. Arranged by H. MAYLATH.



LA CHATELEINE WALTZ. Continued.

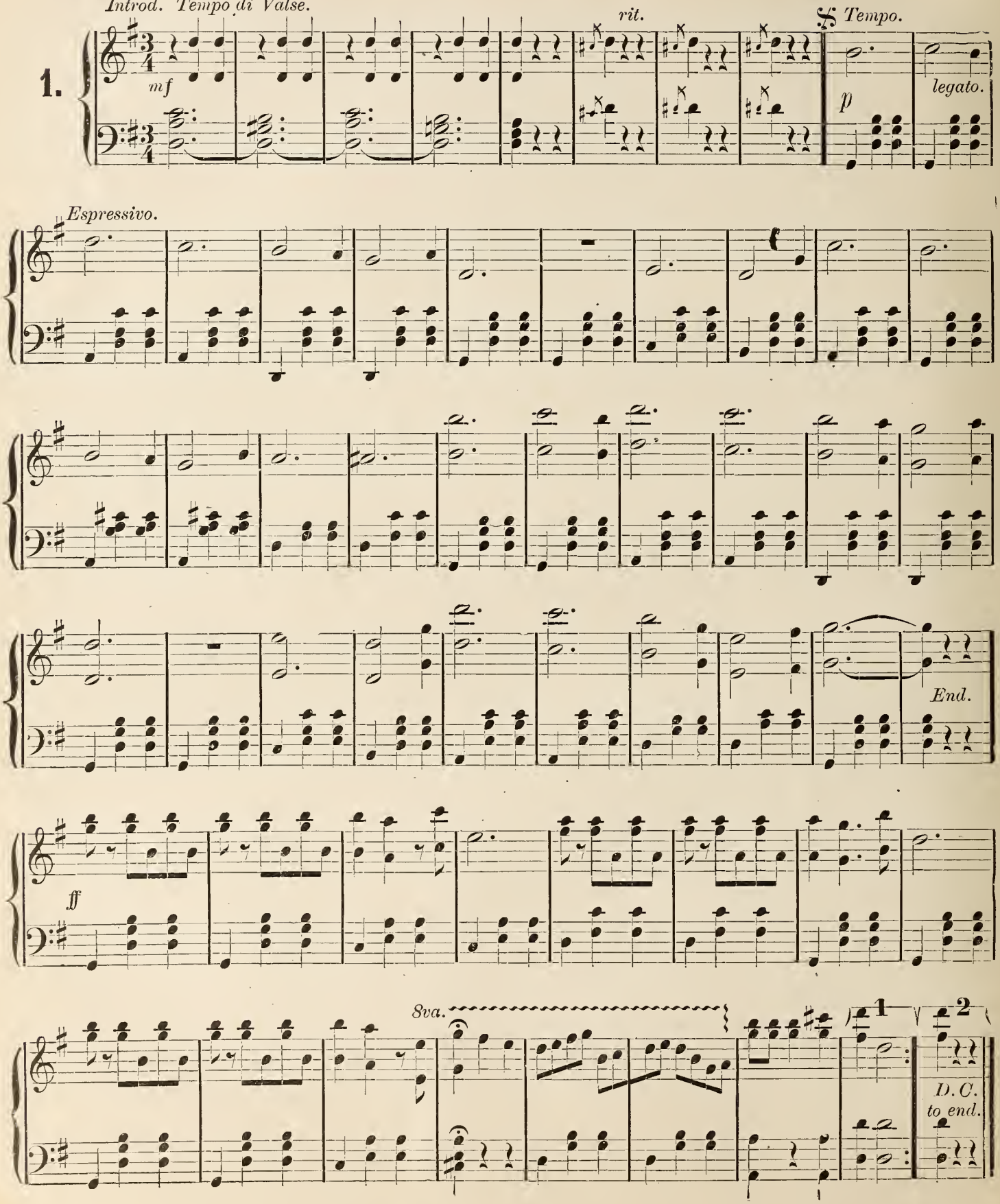


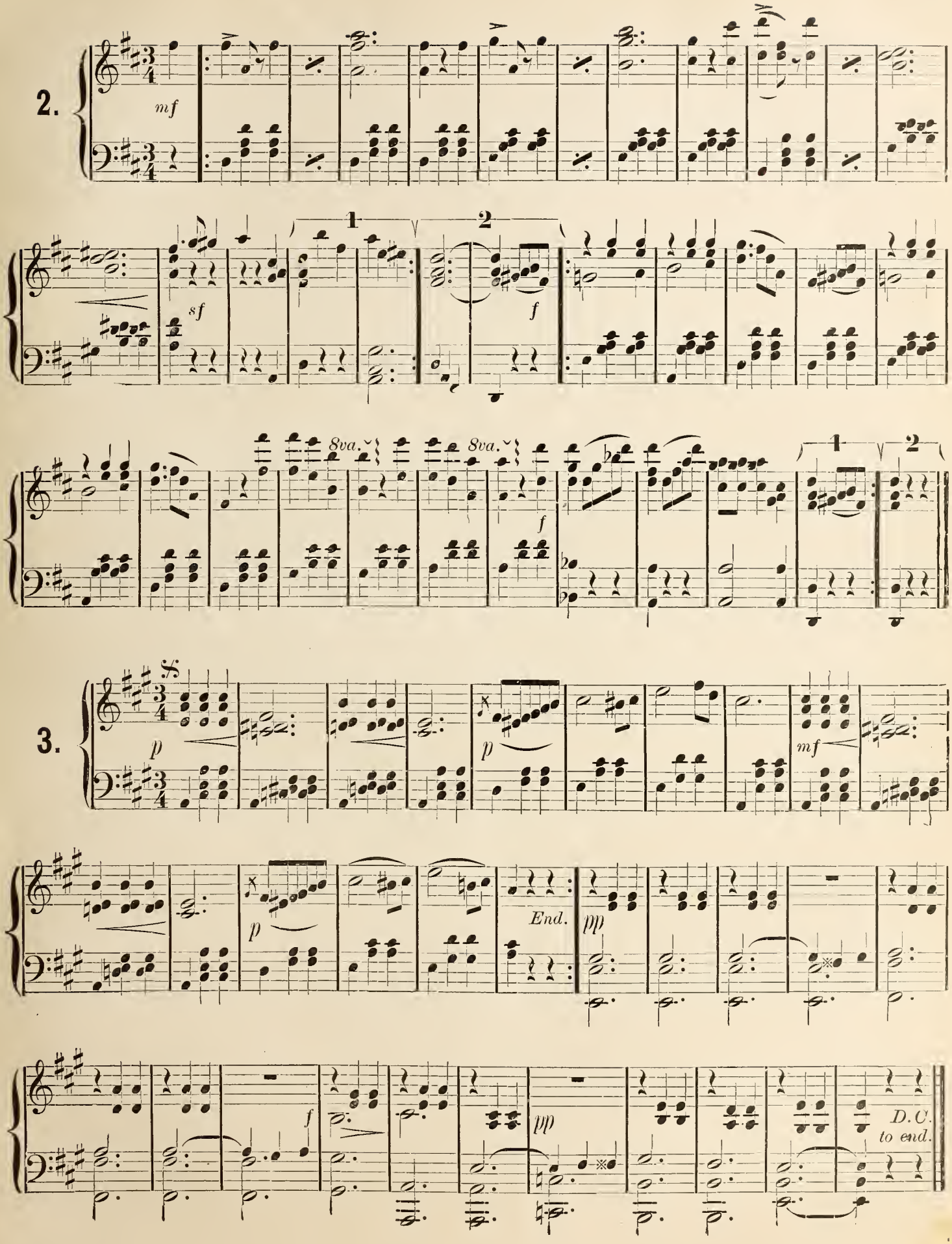

con sentimento.
f
f
8va
f
p
f
f

DREAM FACES WALTZ.

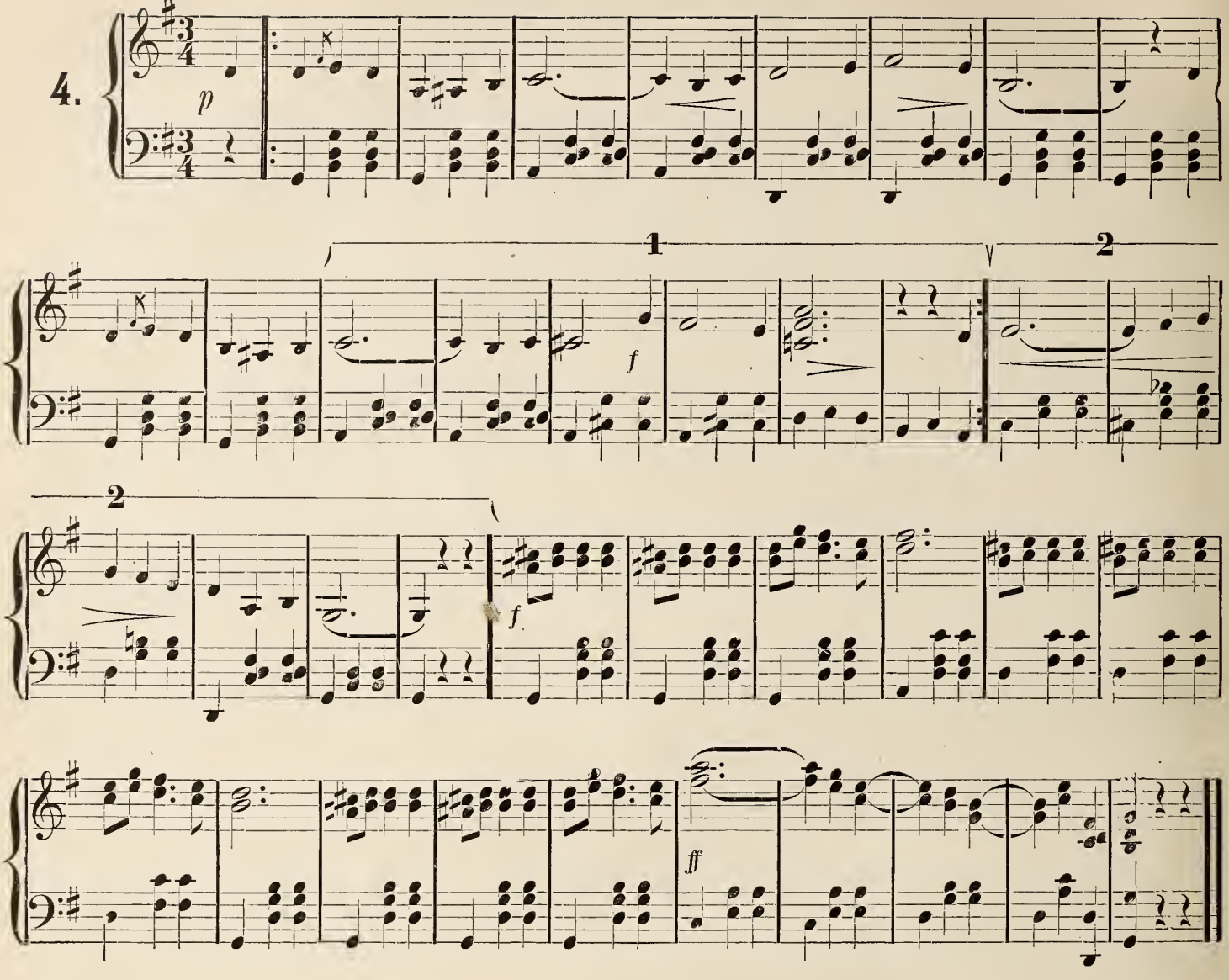
Arranged by H. MAYLATH. By J. MEISSLER

Introd. Tempo di Valse.




2.
mf
sf
1
2
f
8va.
8va.
f
1
2
3.
p
p
mf
p
End.
pp
f
pp
D.C.
to end.

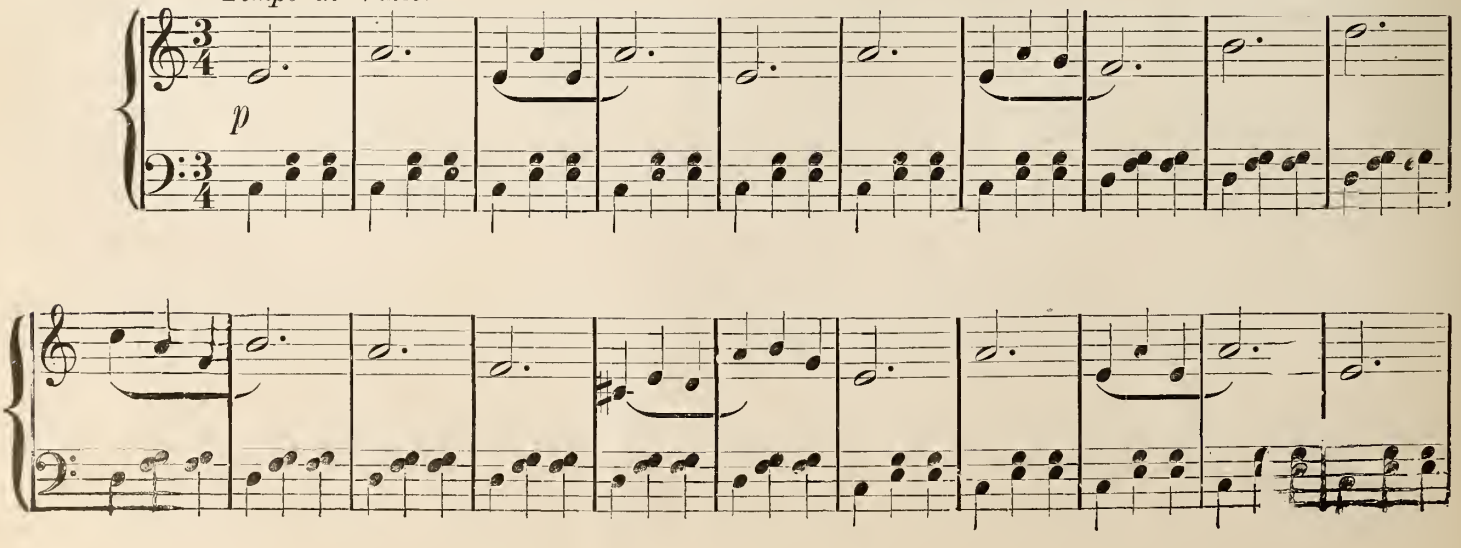
4.

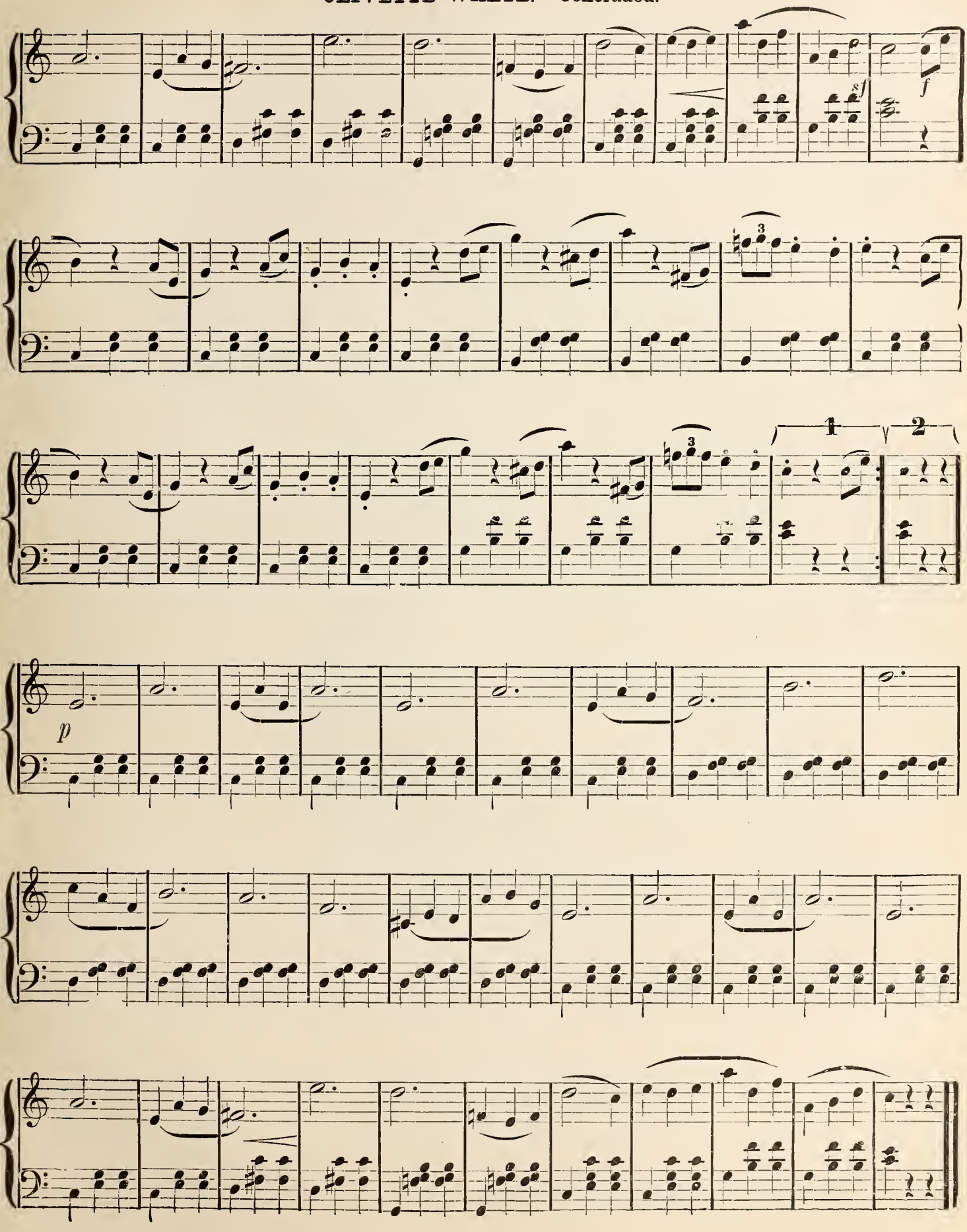


OLIVETTE WALTZ.

H. MAYLATH.

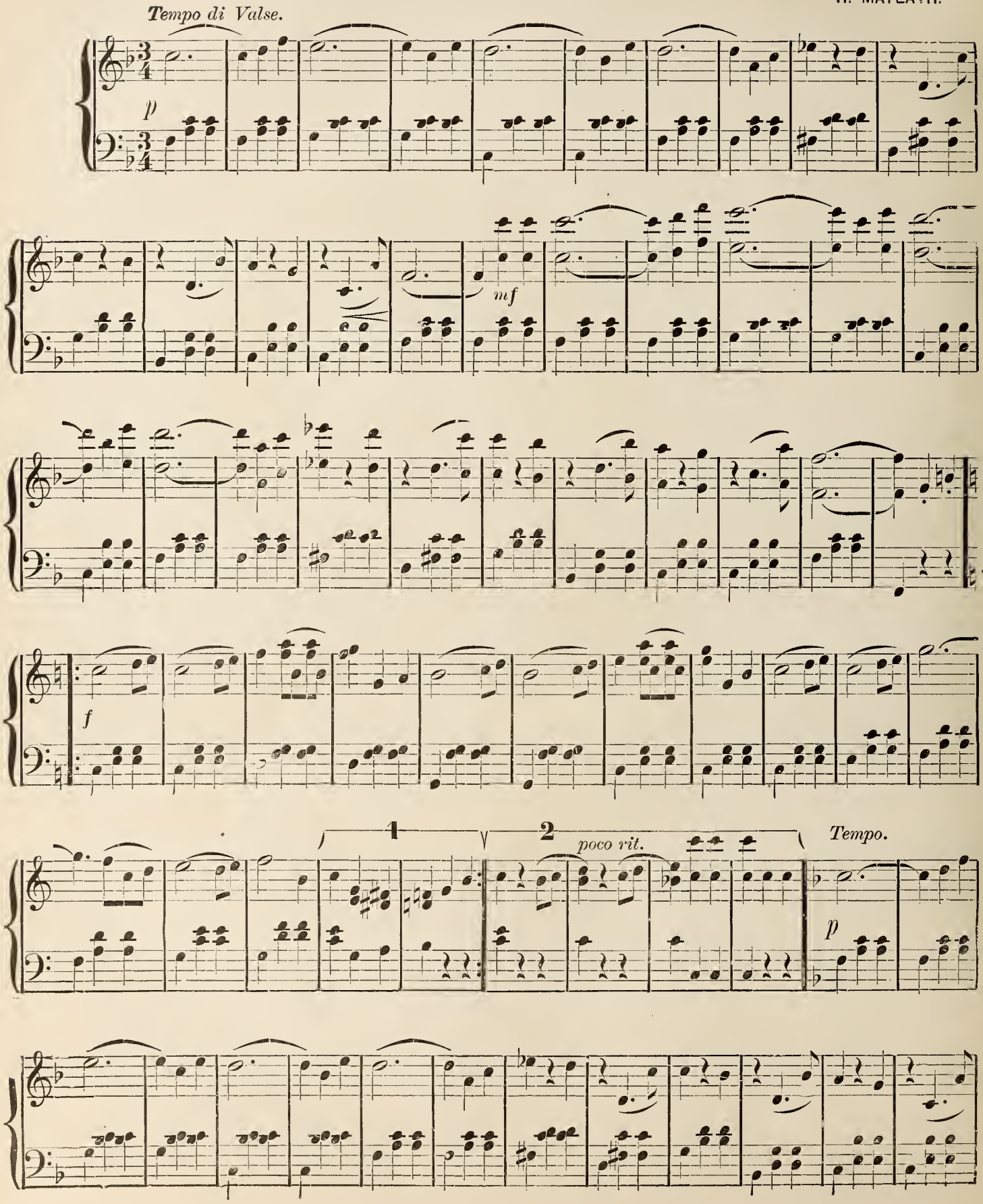
Tempo di Valse.



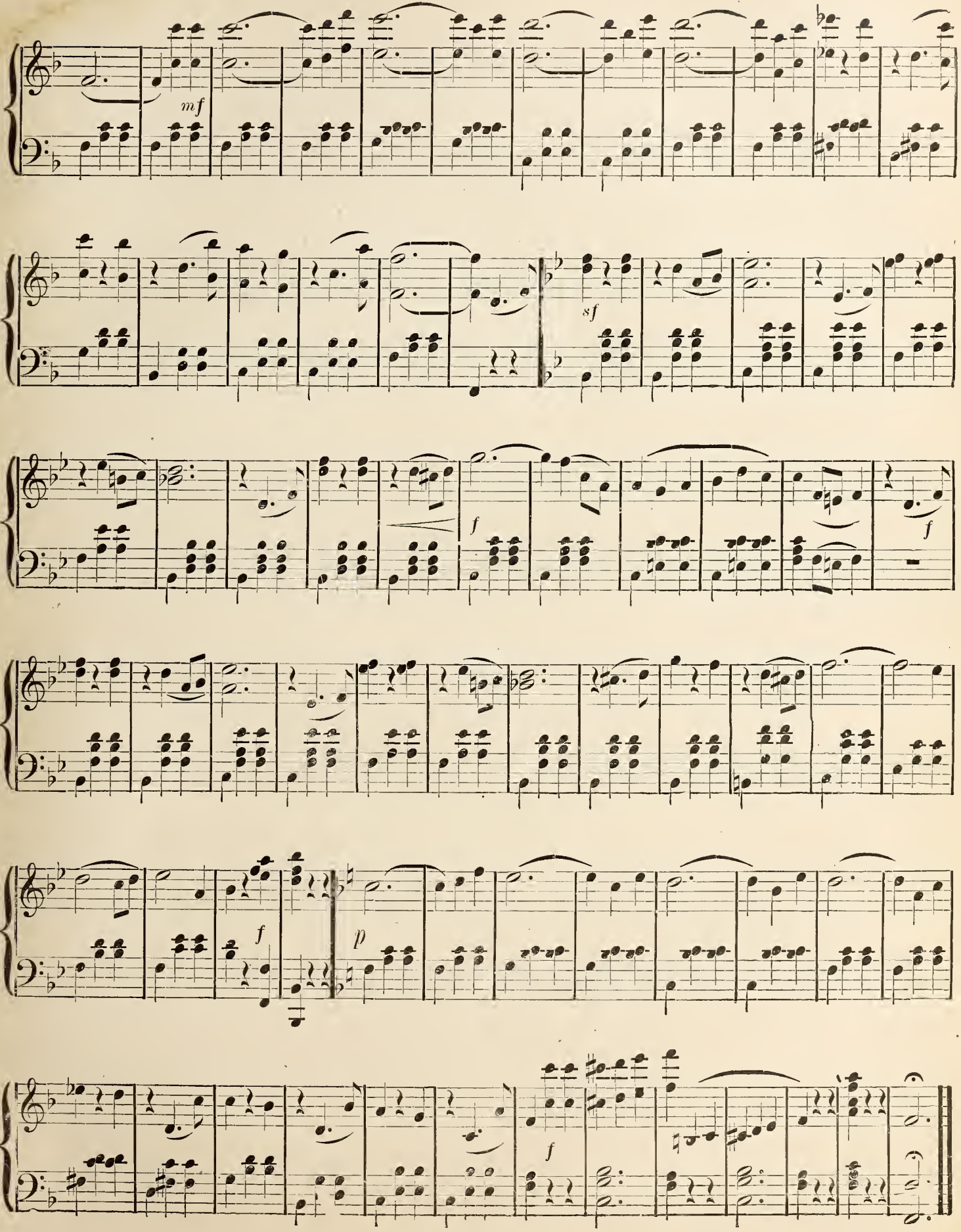

sf
f
3
3
1
2
p

THE MERRY WAR WALTZ.

H. MAYLATH.



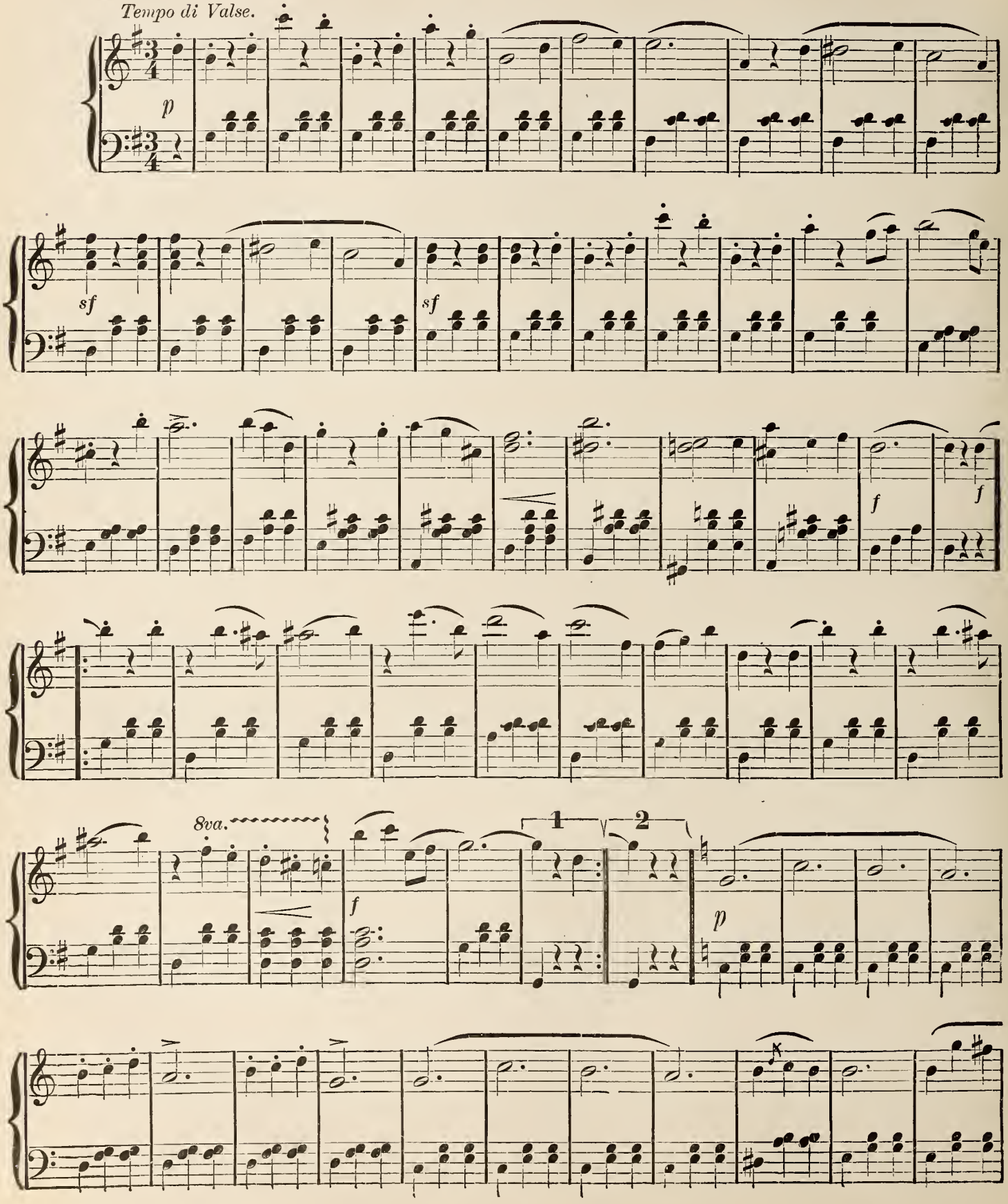
L. VON BEETHOVEN.

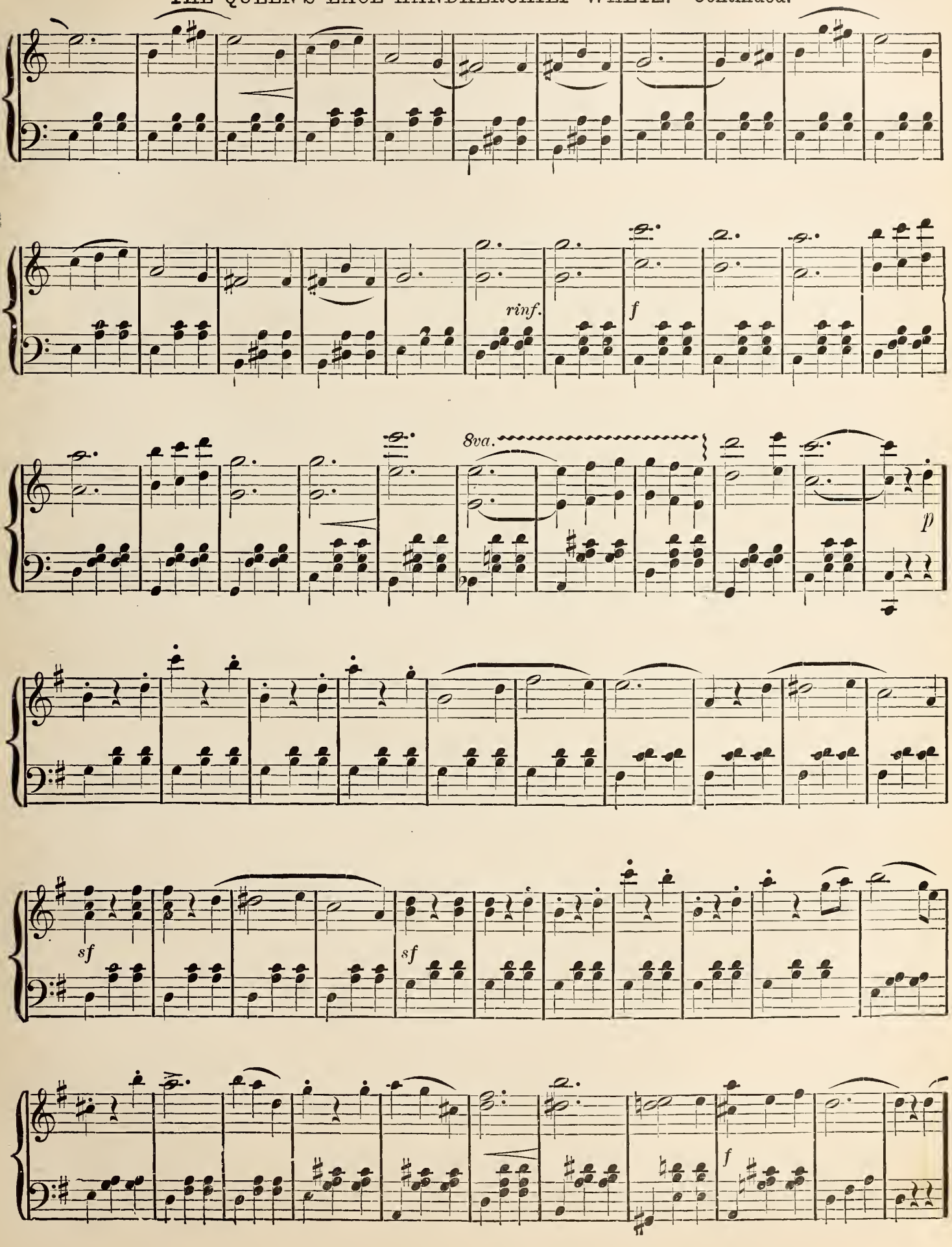

mf
sf
f
f
f
p
f

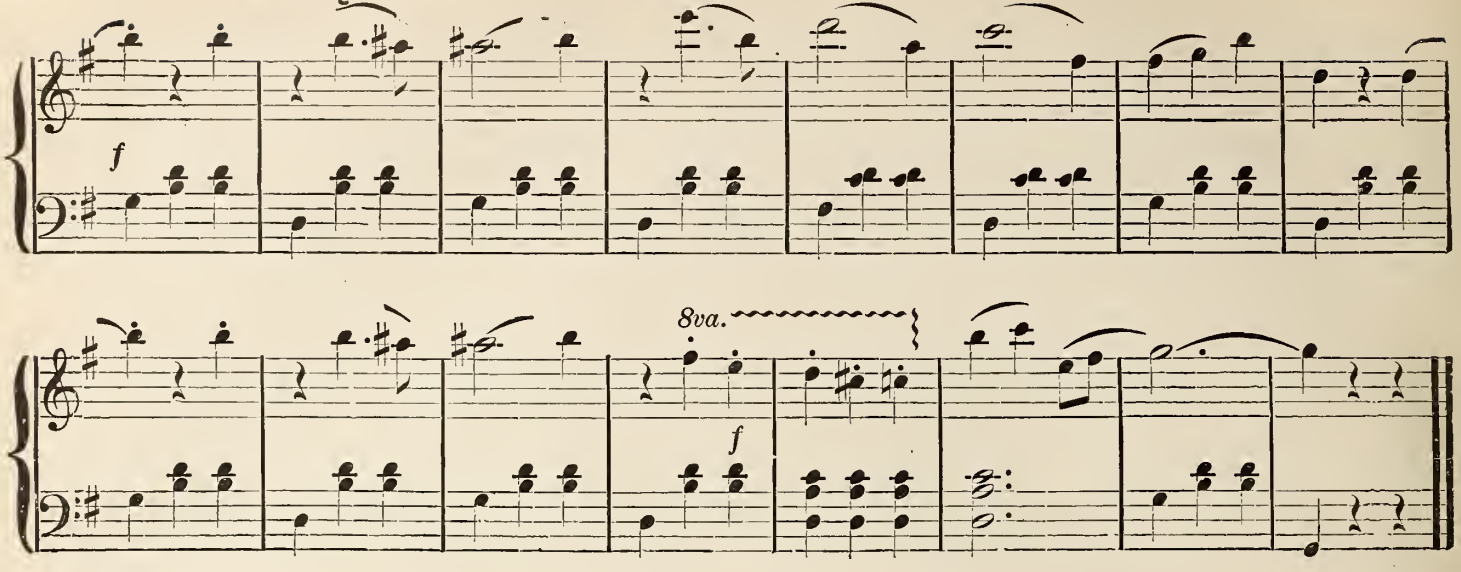
THE QUEEN'S LACE HANDKERCHIEF WALTZ.

Arranged by H. MAYLATH. By J. STRAUSS.

Tempo di Valse.



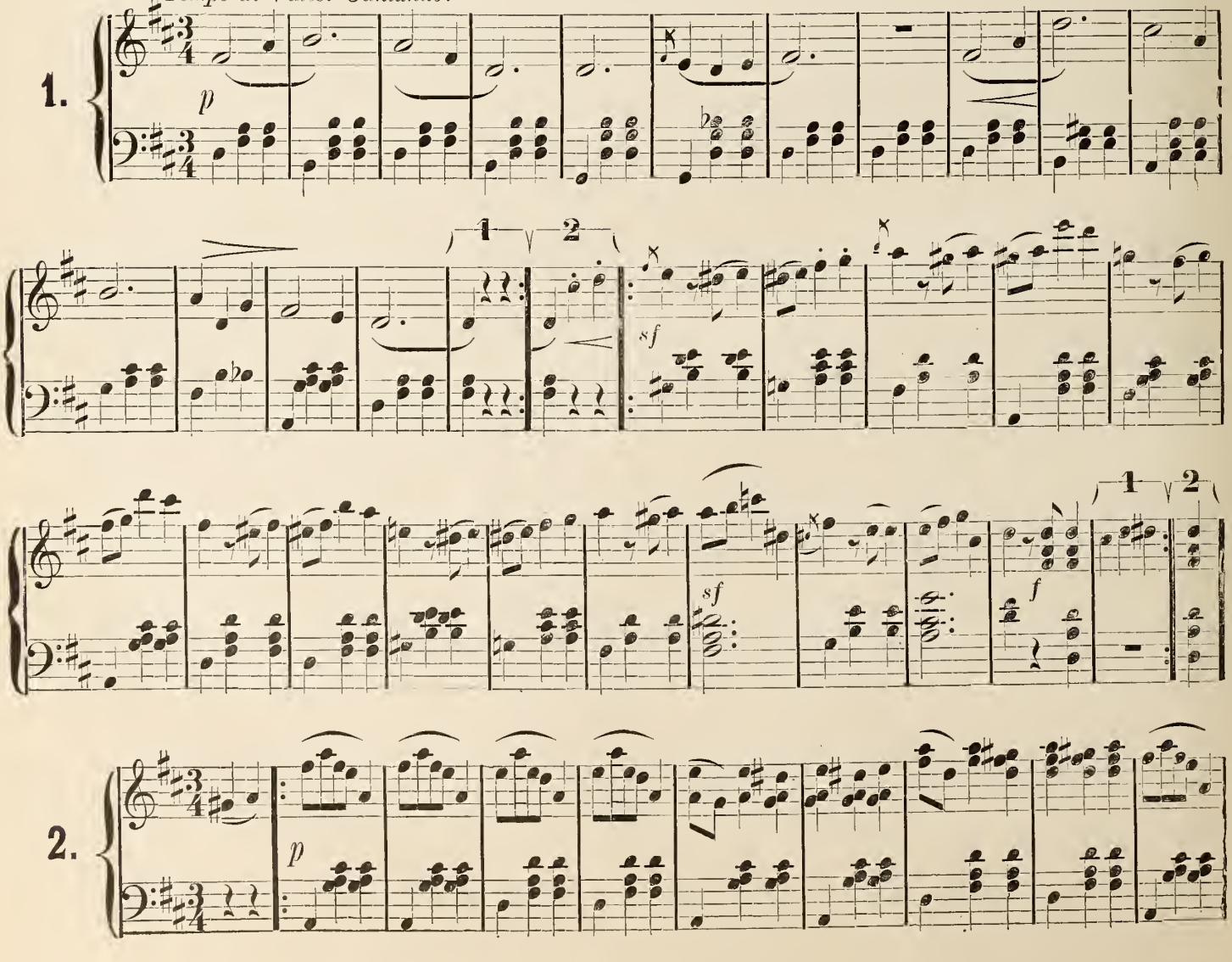

rinf.
f
8va.
p
sf
sf
f

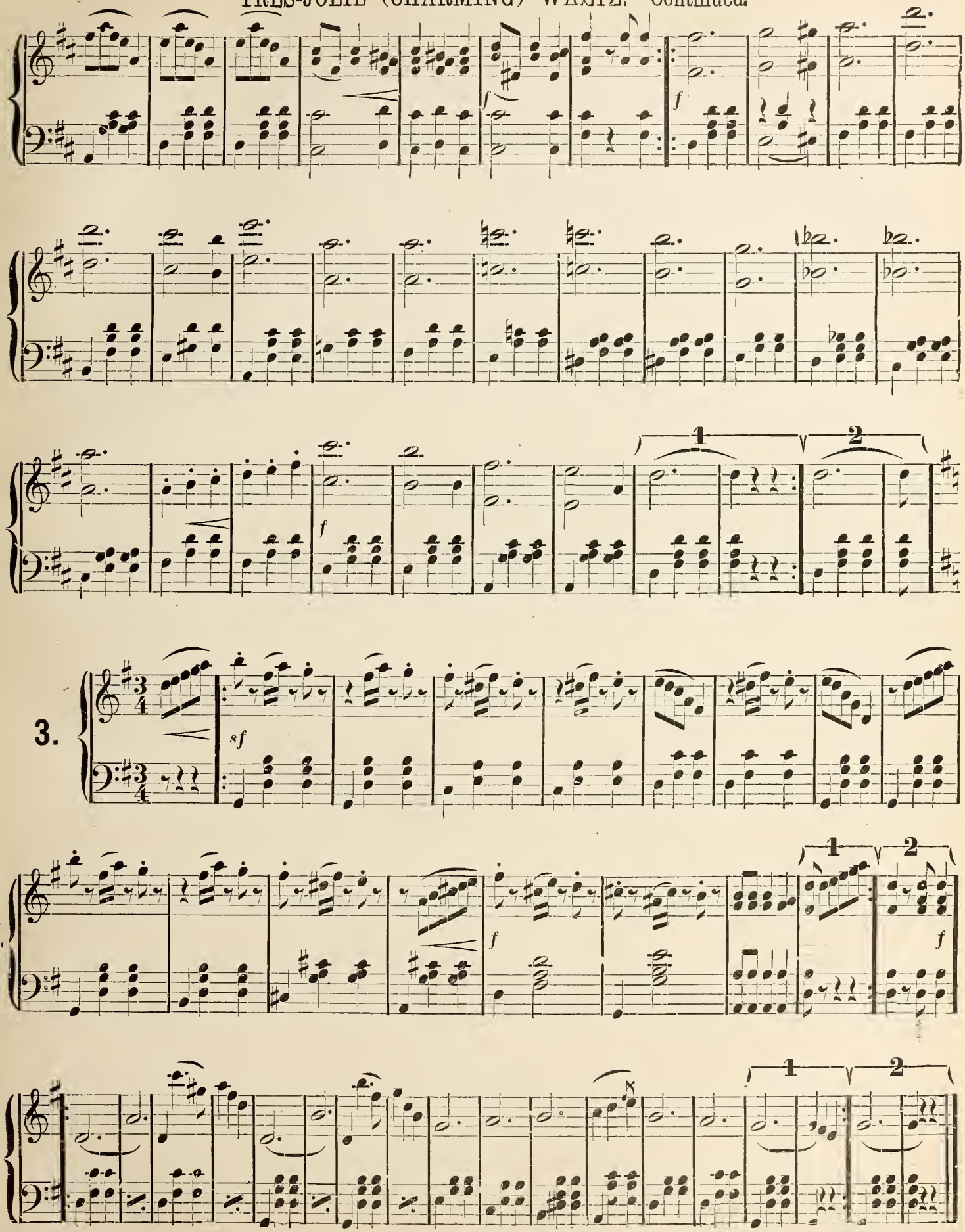


TRÉS-JOLIE (CHARMING) WALTZ.

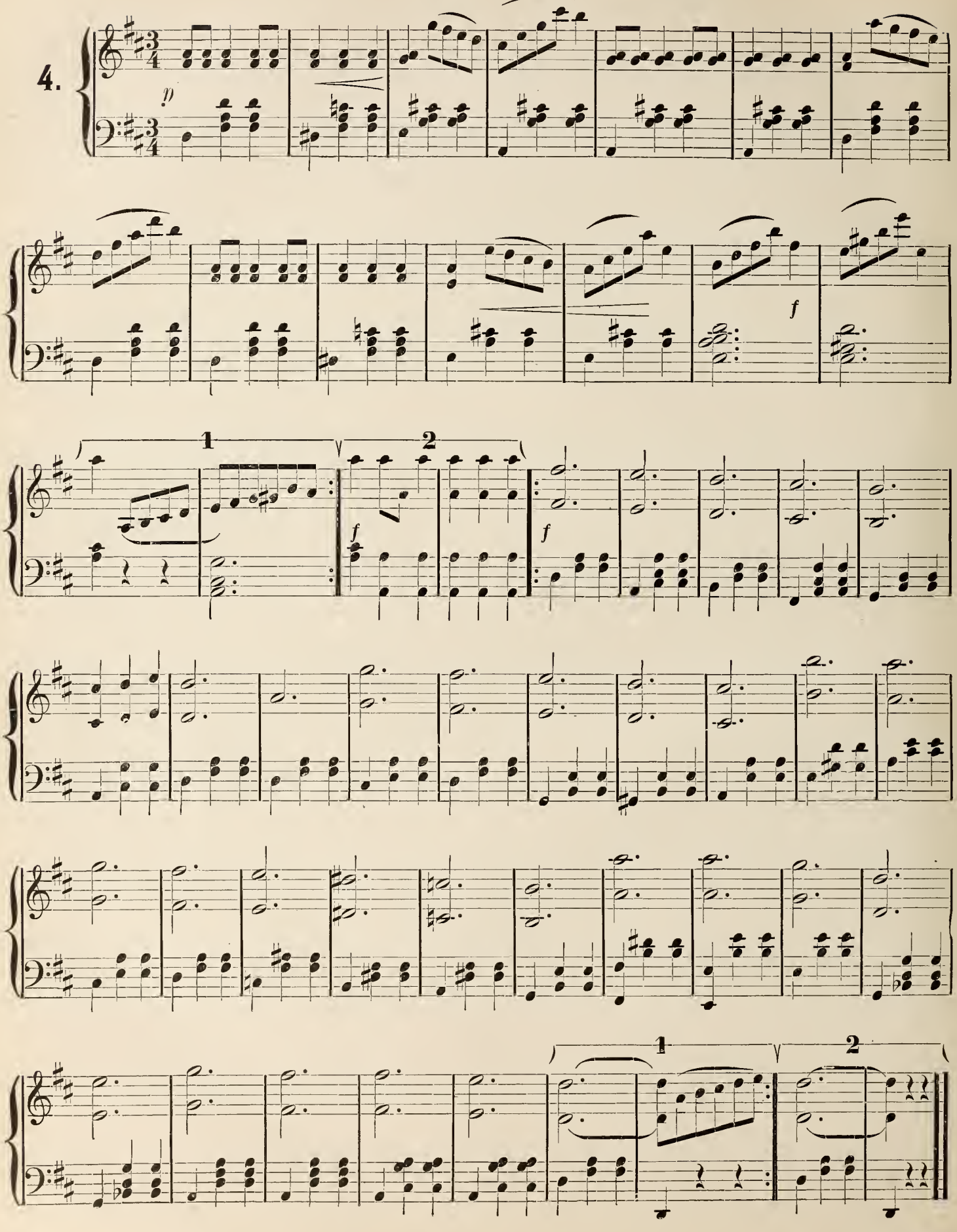
Arranged by H. MAYLATH. By E. WALDTEUFEL.

Tempo di Valse. Cantando.




f
f
1
2
f
3.
sf
f
1
2
f
1
2

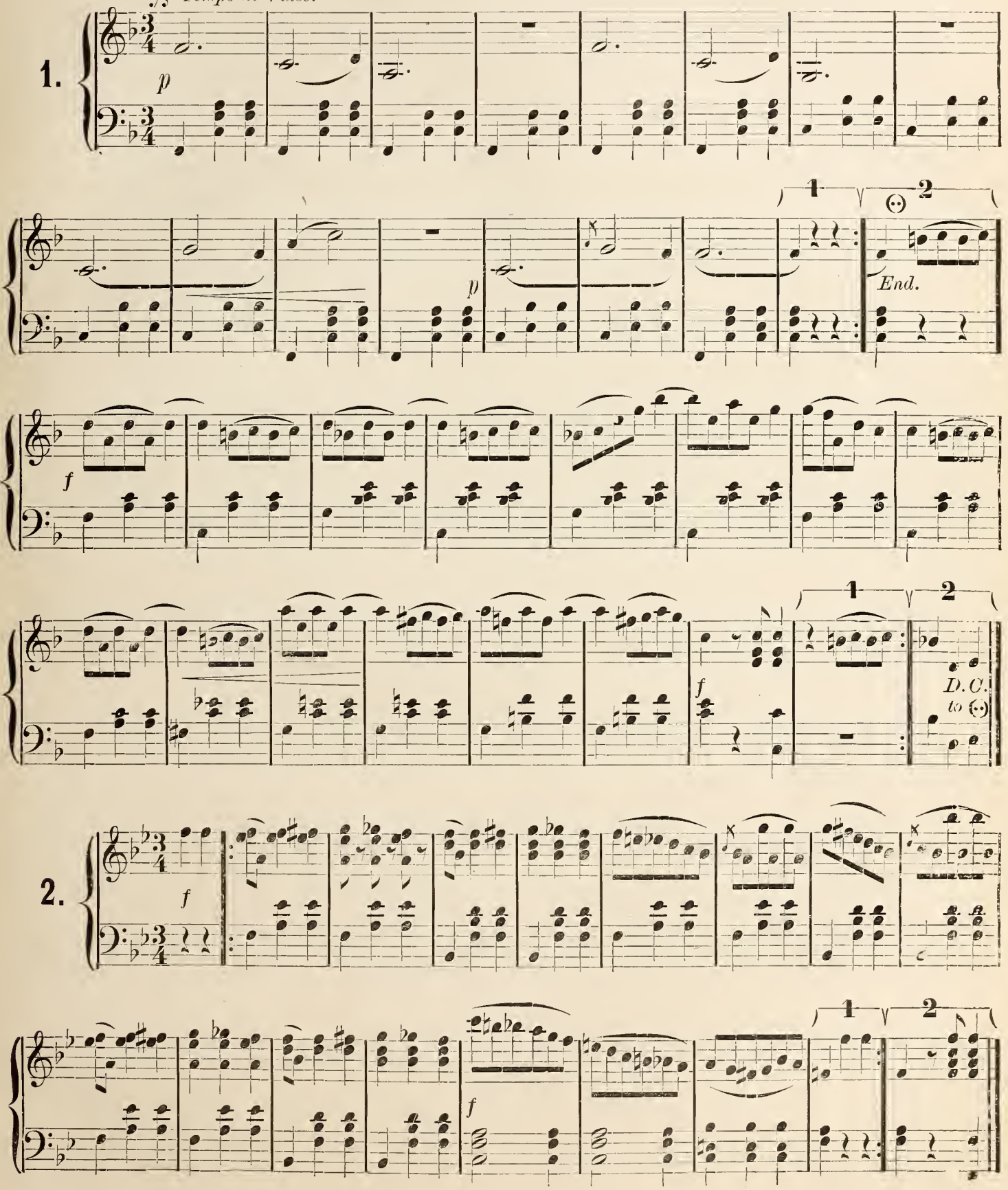
TRÉS-JOLIE (CHARMING) WALTZ. Concluded.



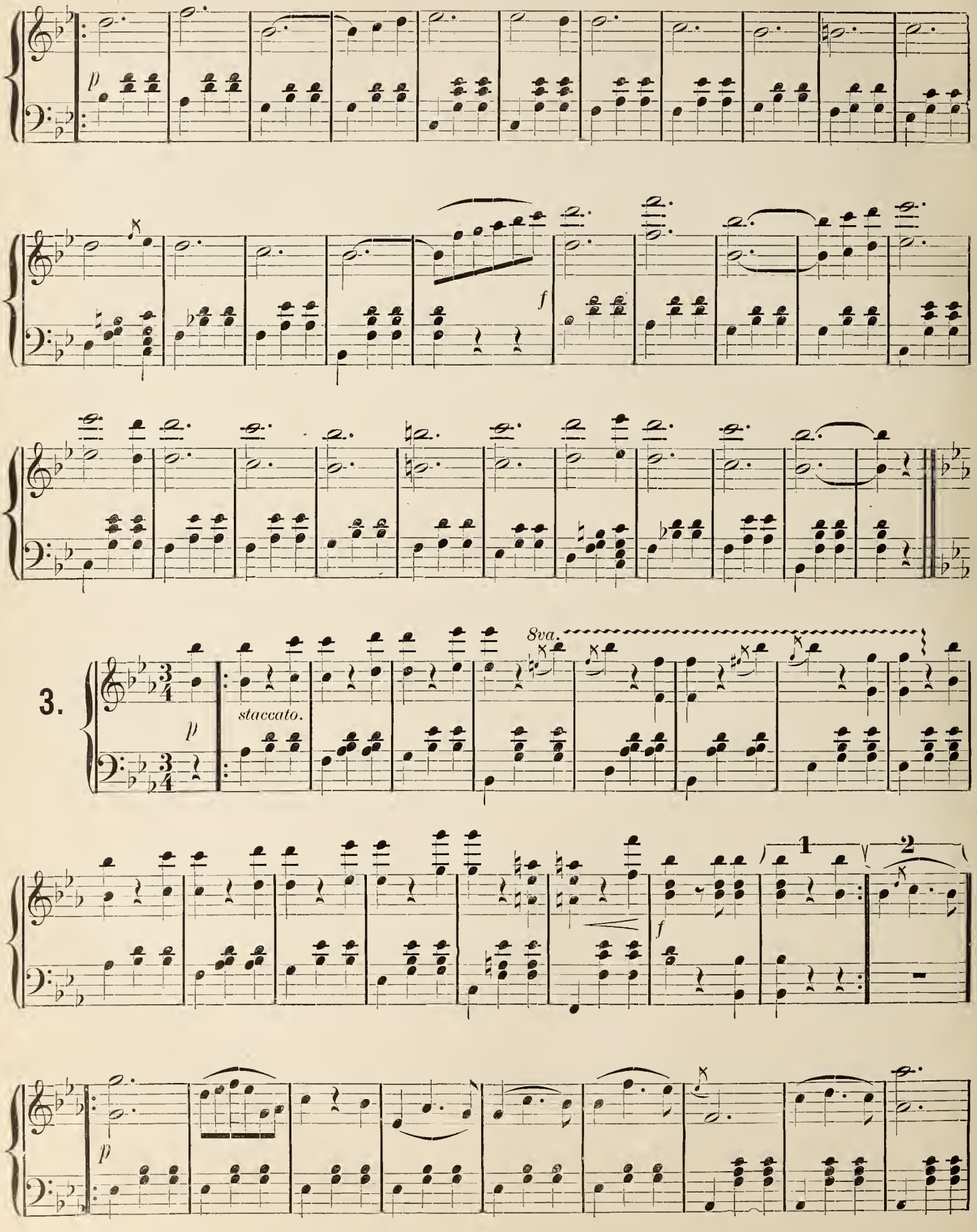
LES SIRÈNES WALTZ.

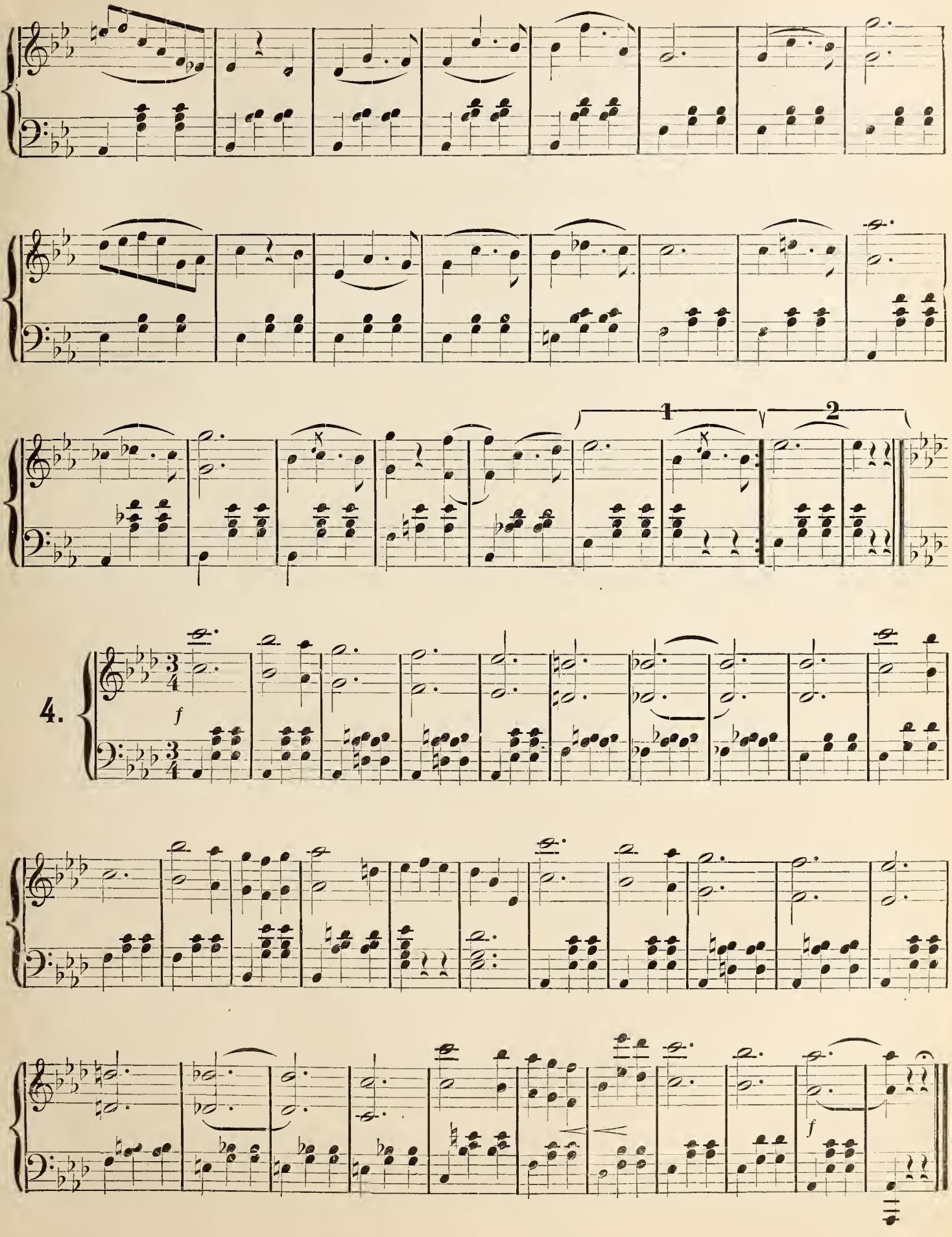
Arranged by H. MAYLATH. By E. WALDTEUFEL.

Tempo di Valse.



LES SIRENES WALTZ. Continued.

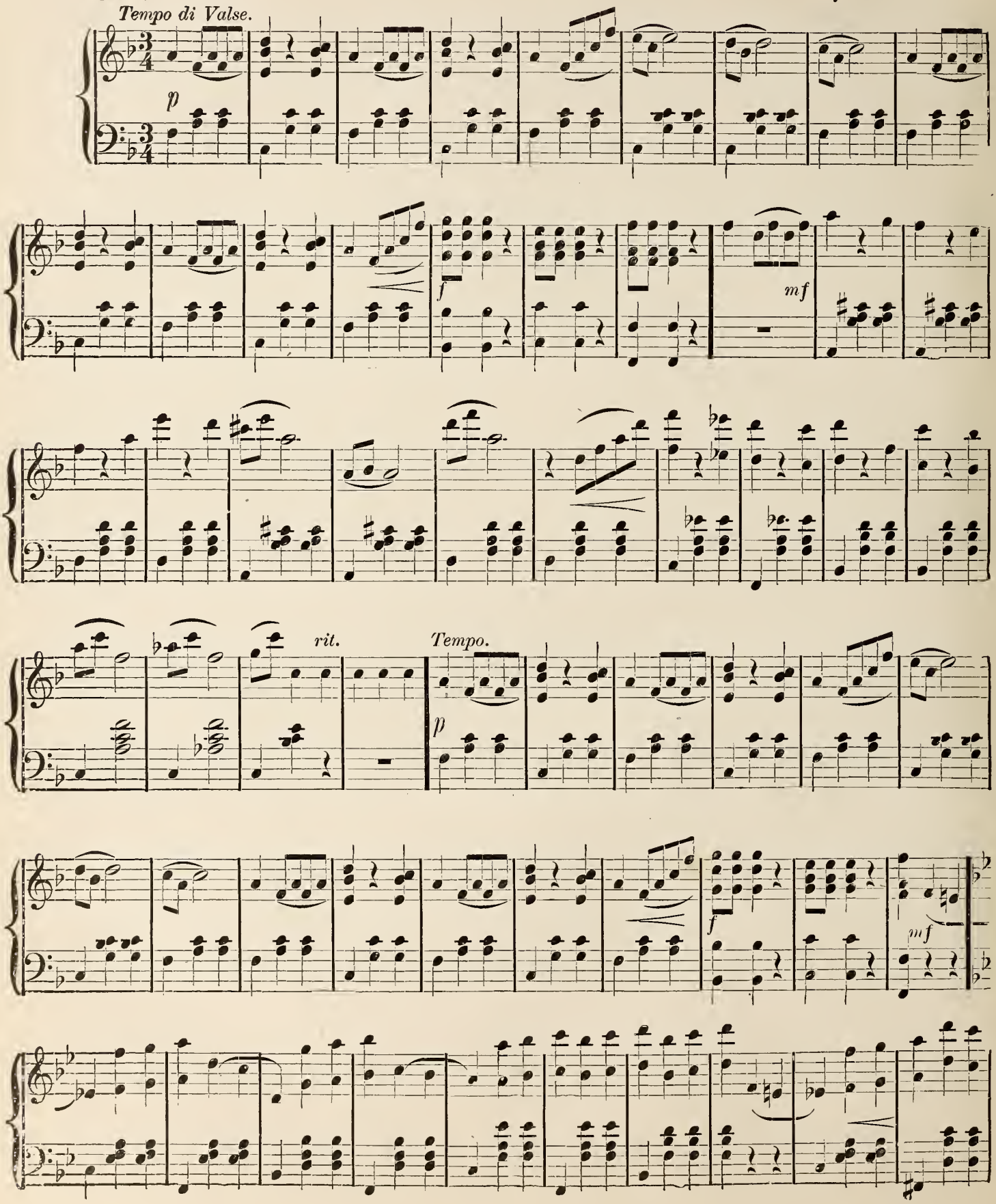


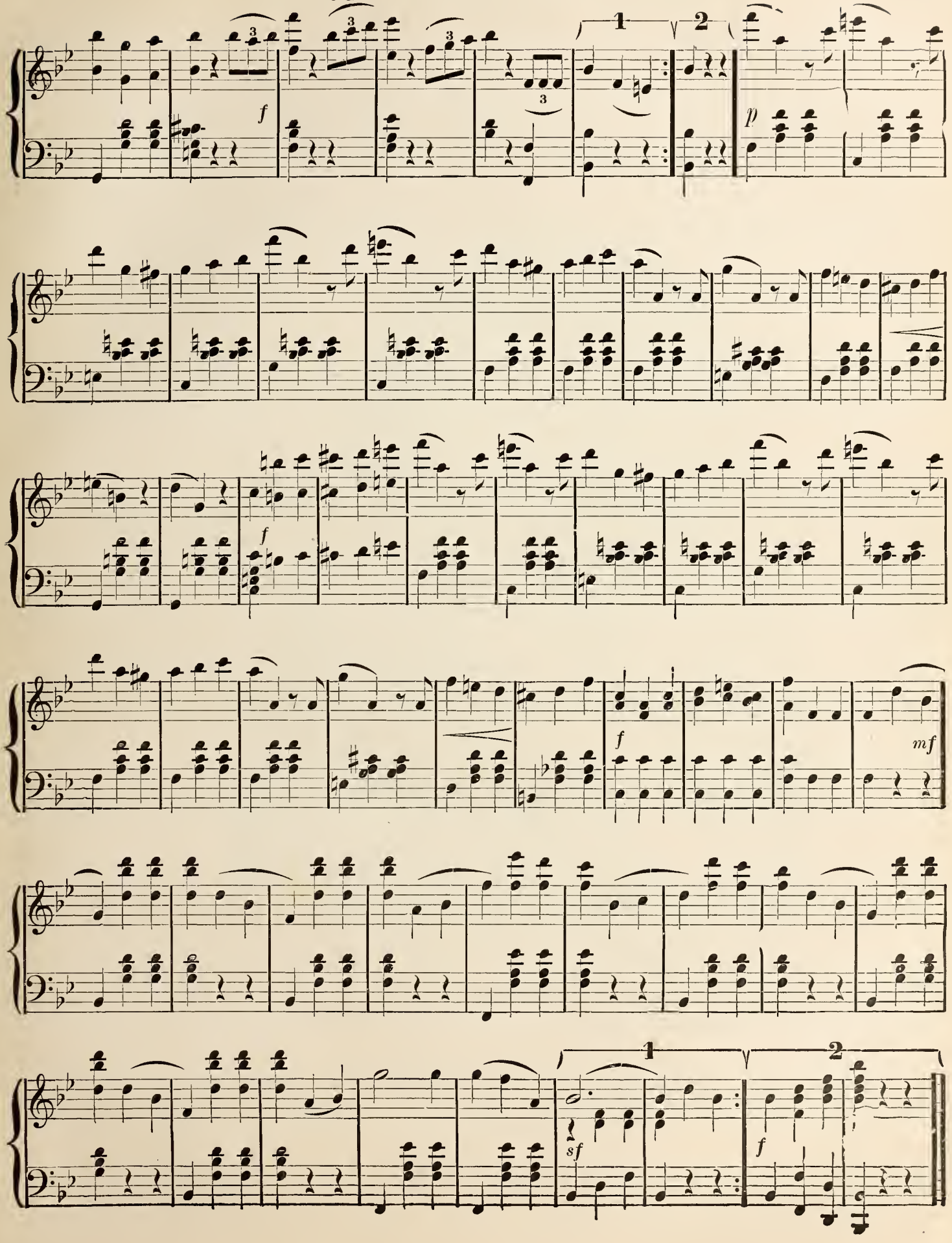

1
2
4.
f
f

THE BEGGAR STUDENT WALTZ.

Arranged by H. MAYLATH. By MILLÖCKER.

Tempo di Valse.

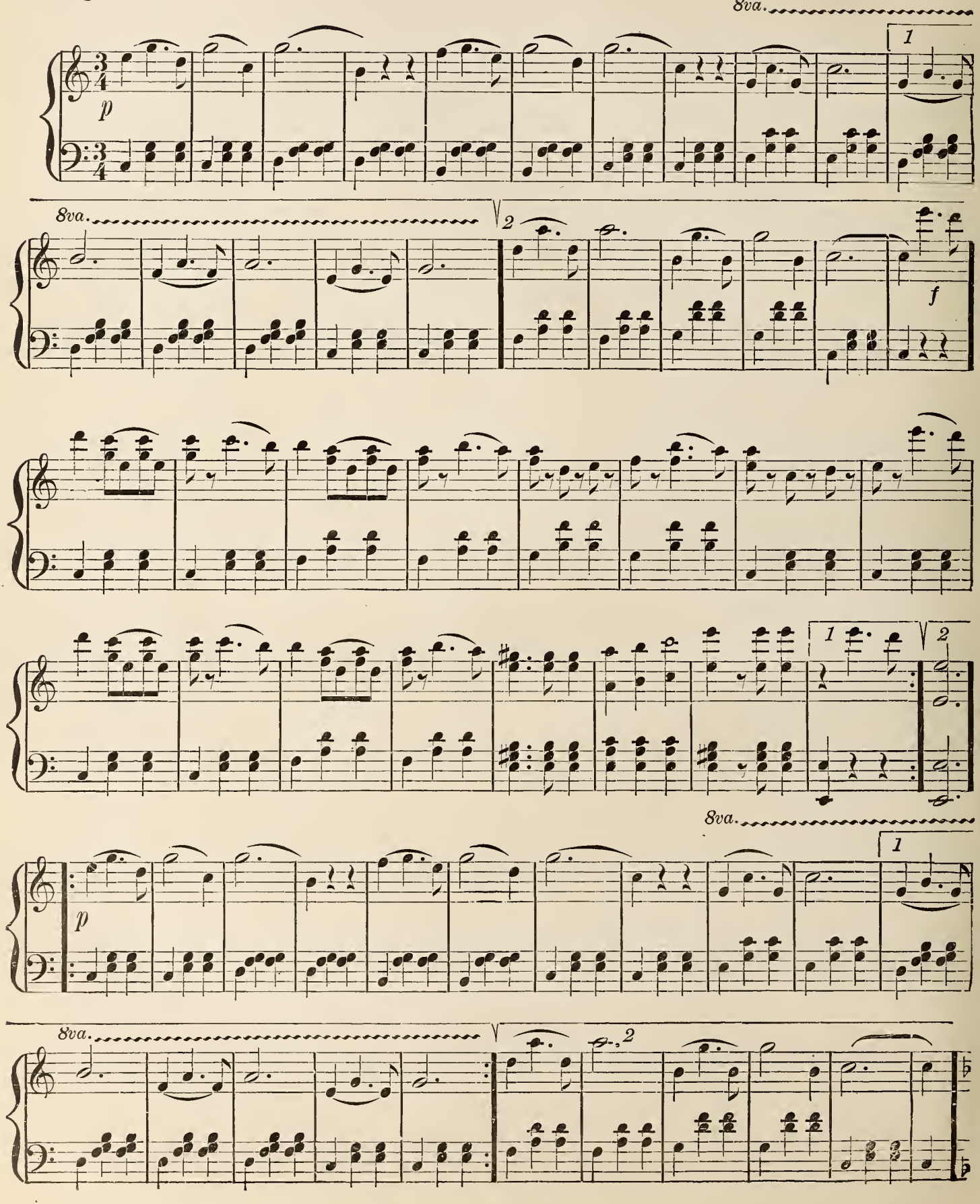


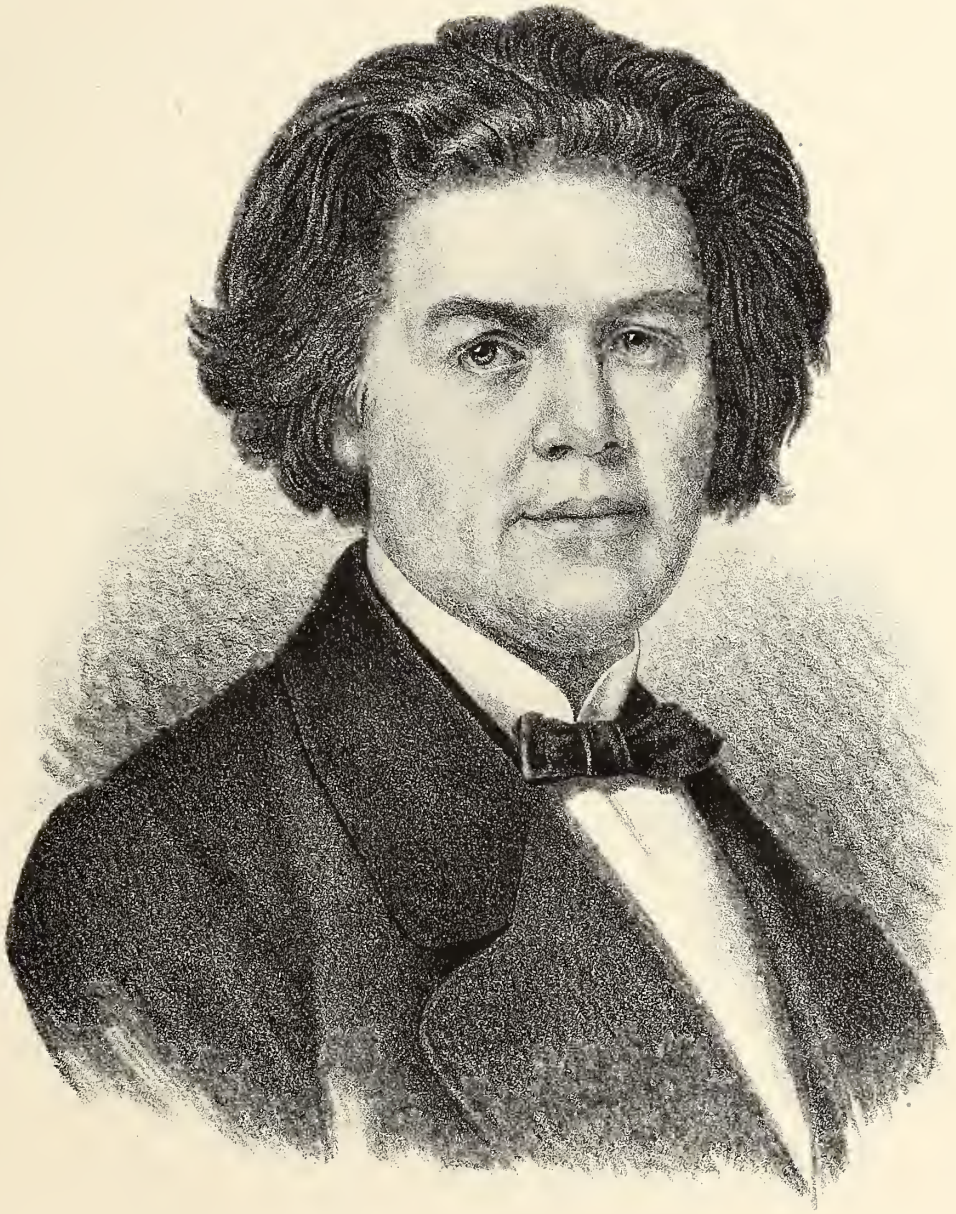

f
p
f
f
mf
sf
f

MY QUEEN WALTZ.

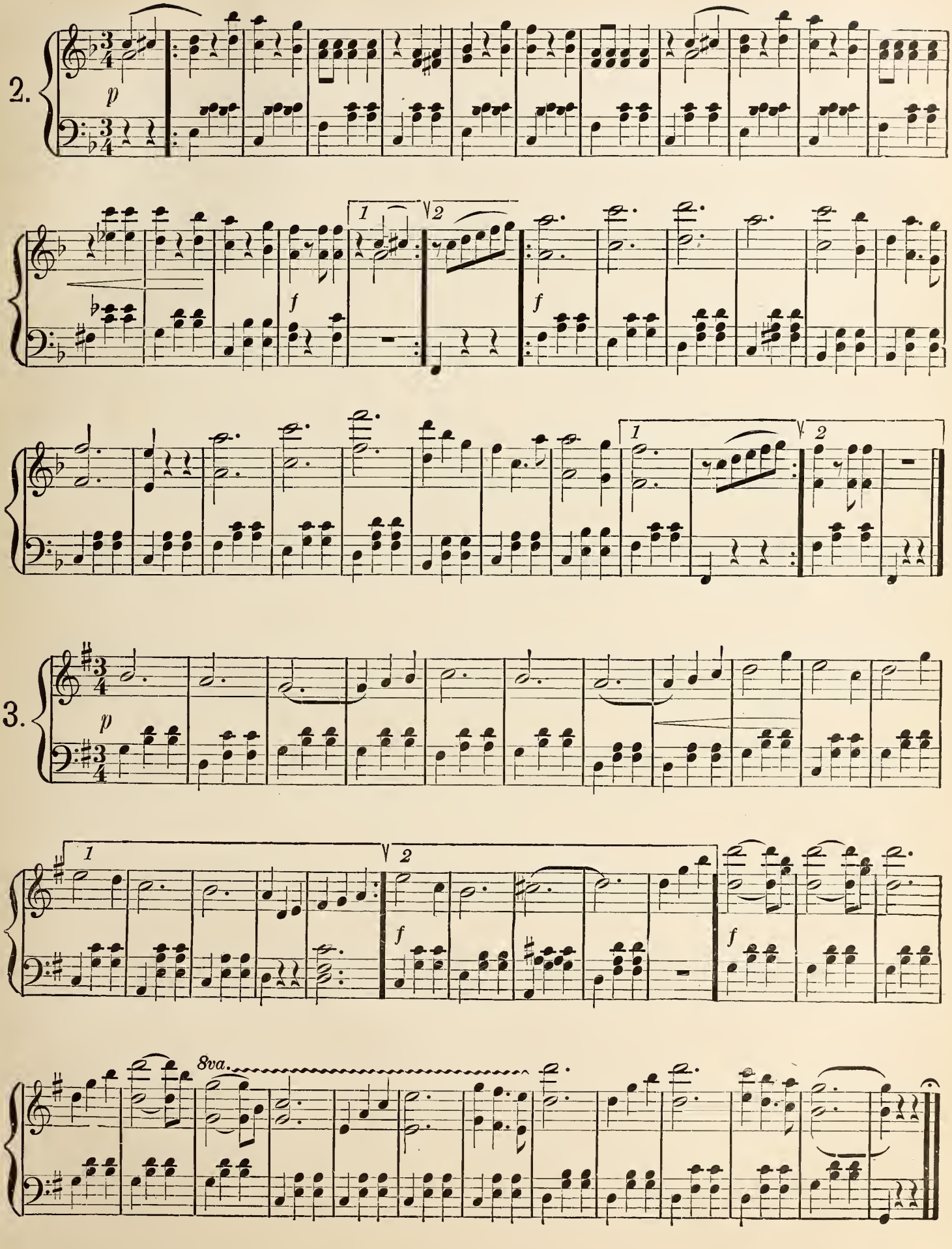
BUCALOSSI.

Tempo di Valse.



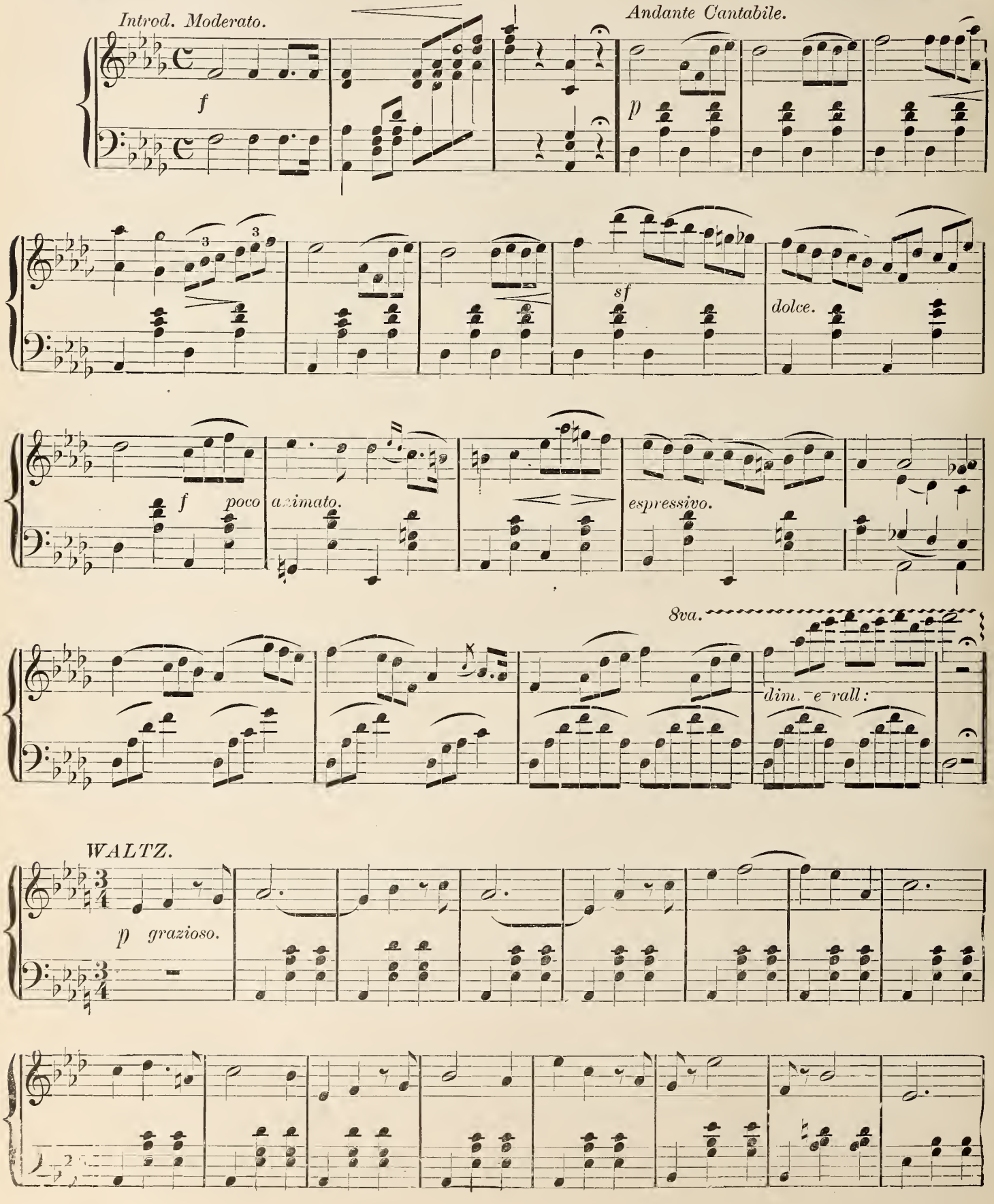


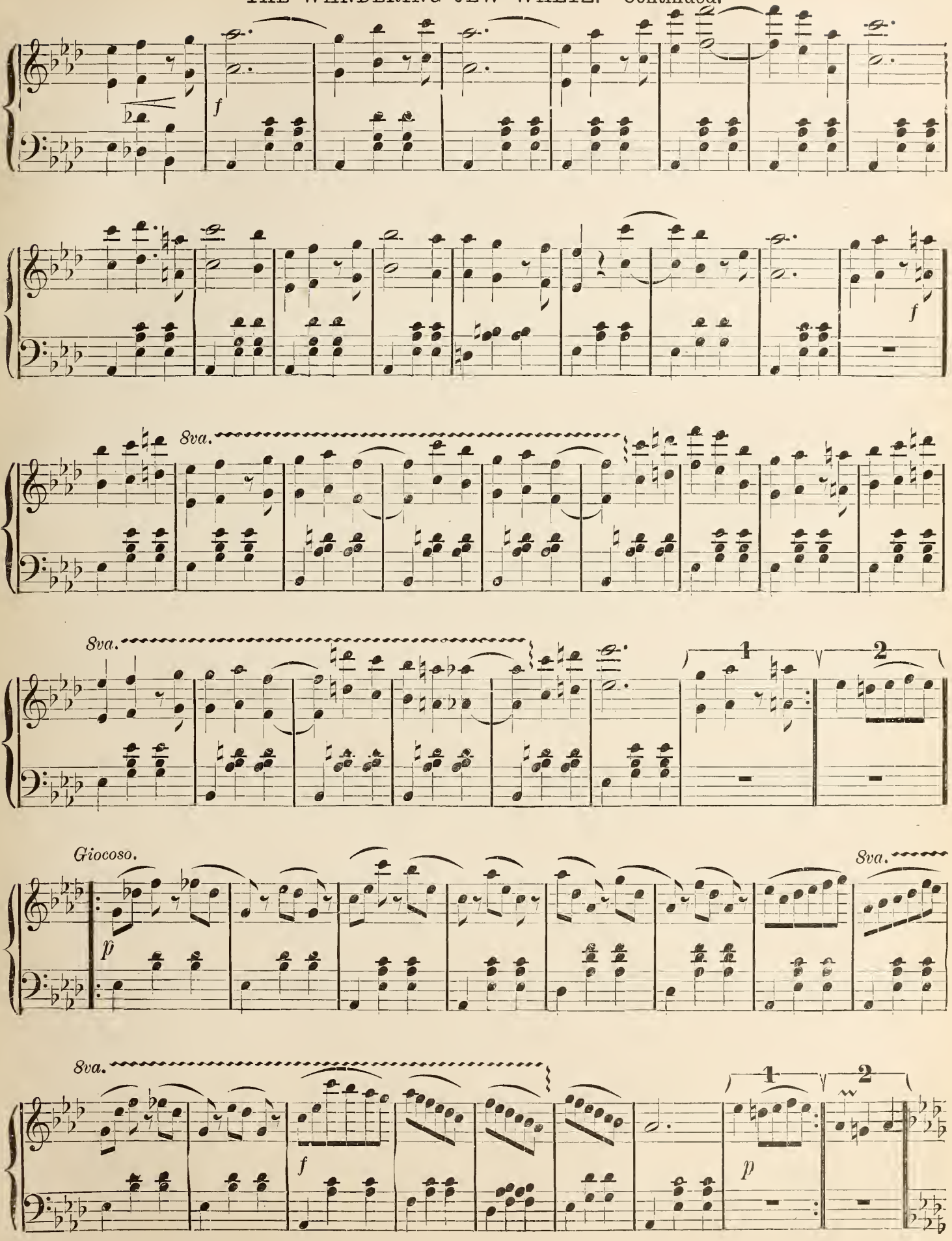
A. RUBINSTEIN.


2.
p
f
f
1
2
3.
p
f
f
8va.

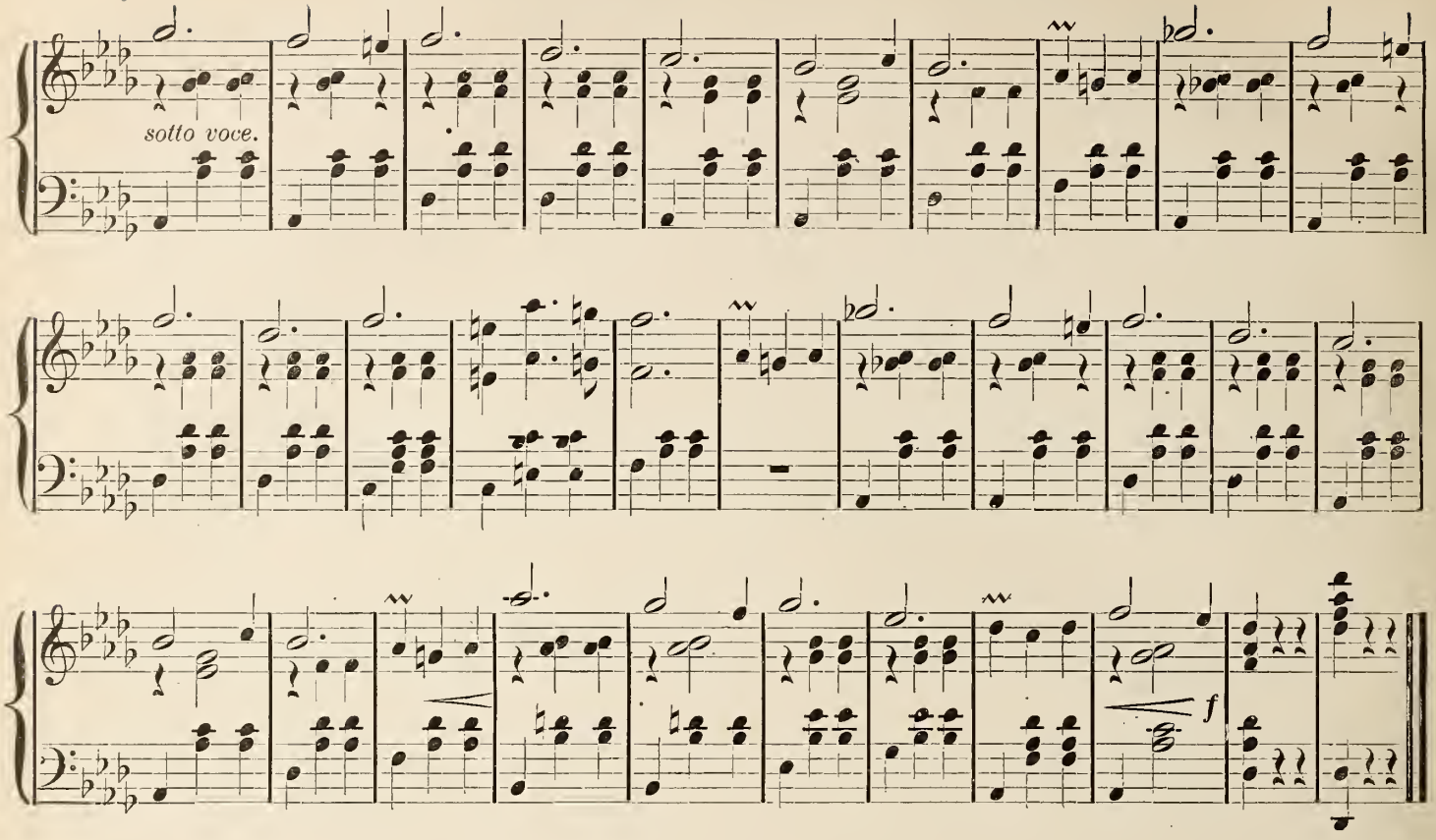
THE WANDERING JEW WALTZ.

Arranged by H. MAYLATH. By BURGMULLER




f
f
8va.
8va.
1
2
Giocoso.
p
8va.
8va.
f
1
2
p

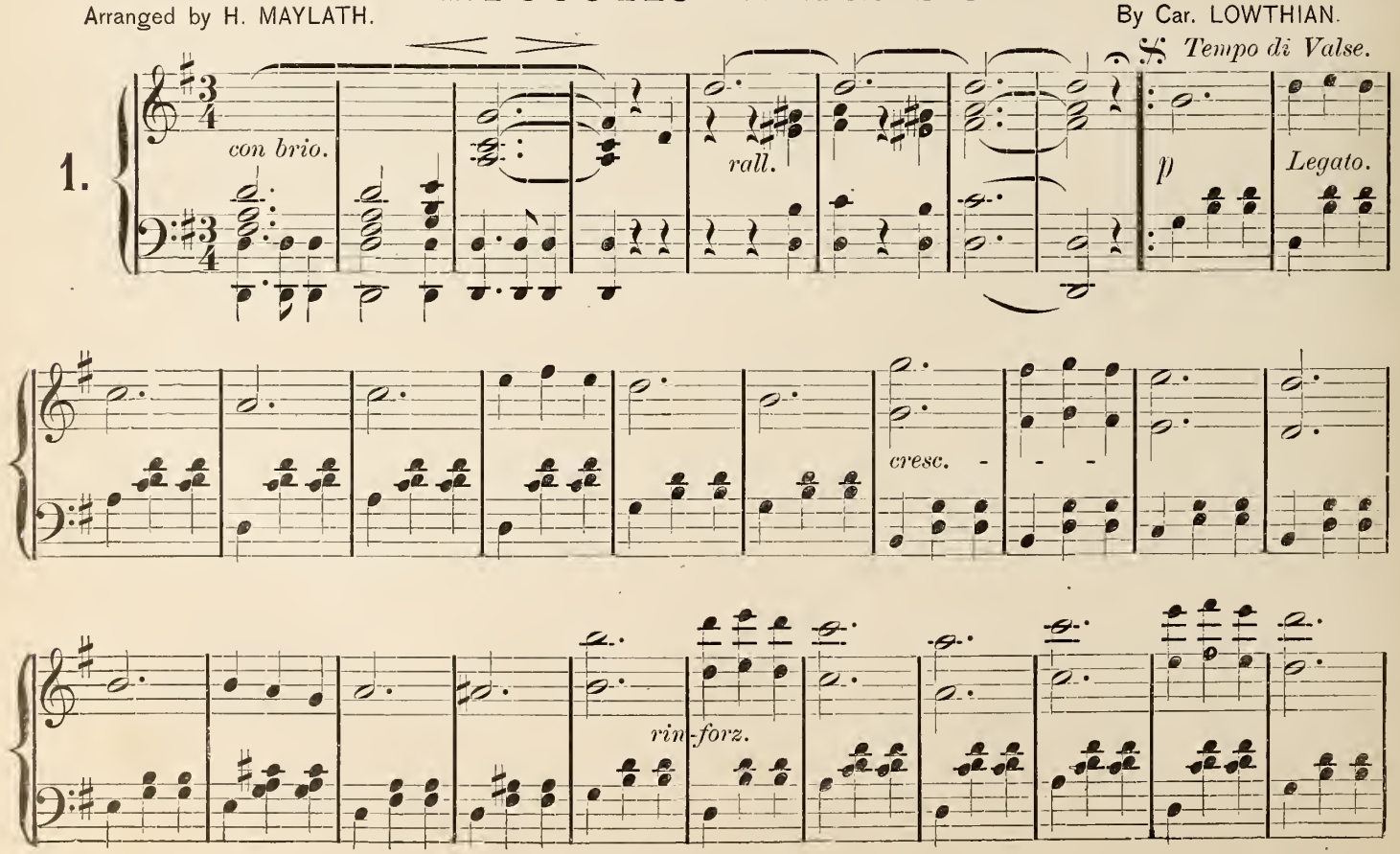
THE WANDERING JEW WALTZ. Concluded.

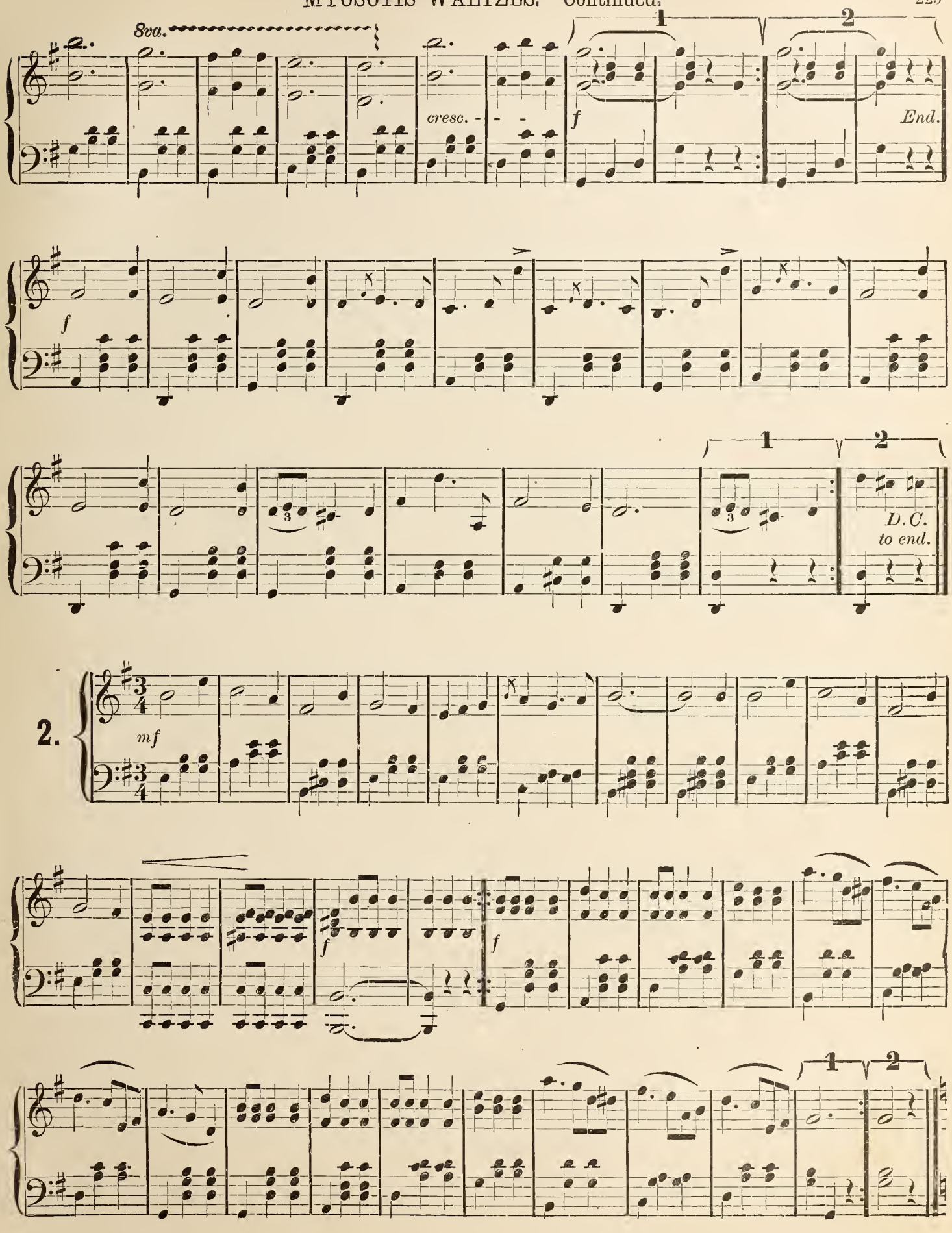


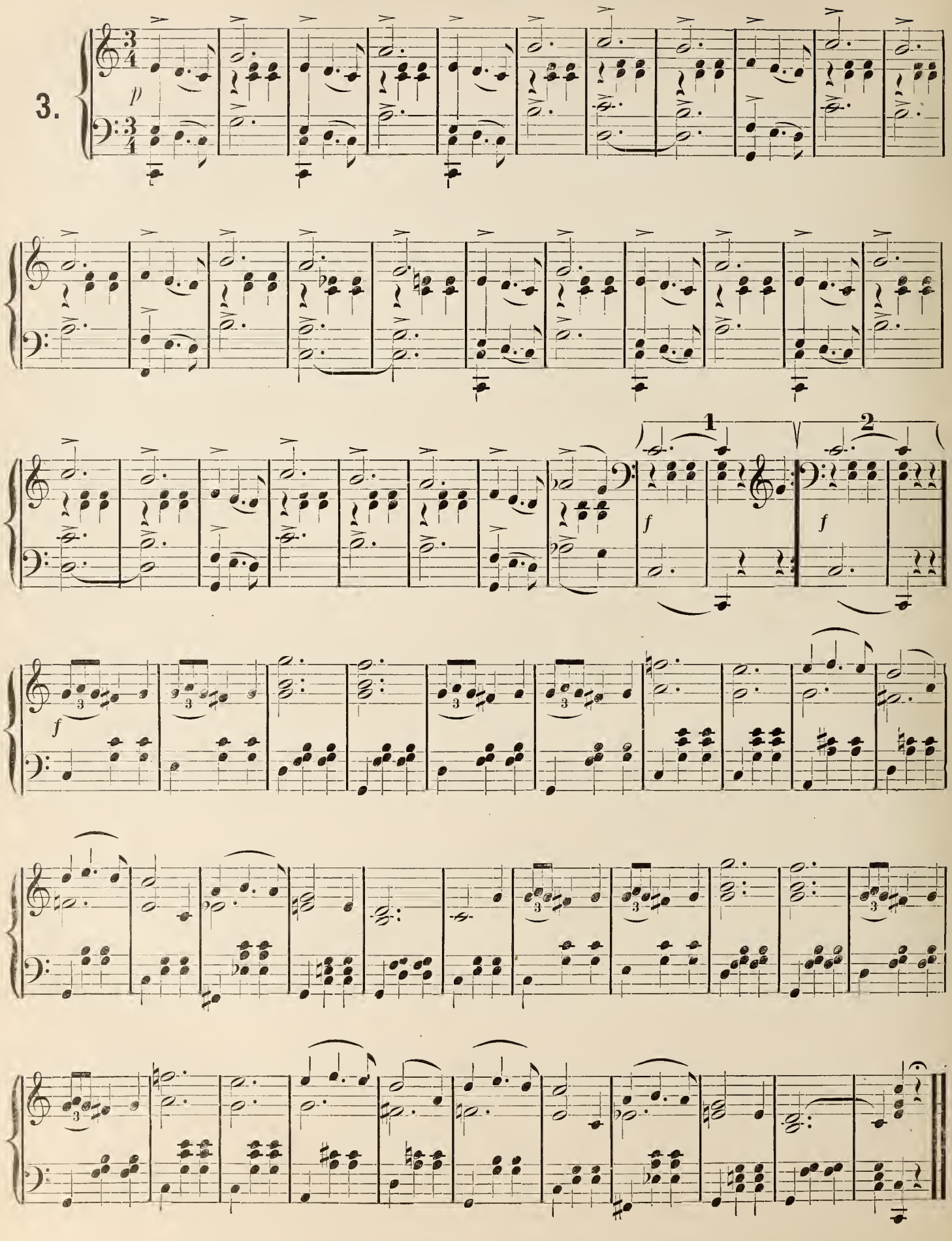
MYOSOTIS WALTZES.

Arranged by H. MAYLATH.

By Car. LOWTHIAN.




8va.
cresc.
1
2
f
End.
f
1
2
D.C.
to end.
2.
mf
f
f
1
2

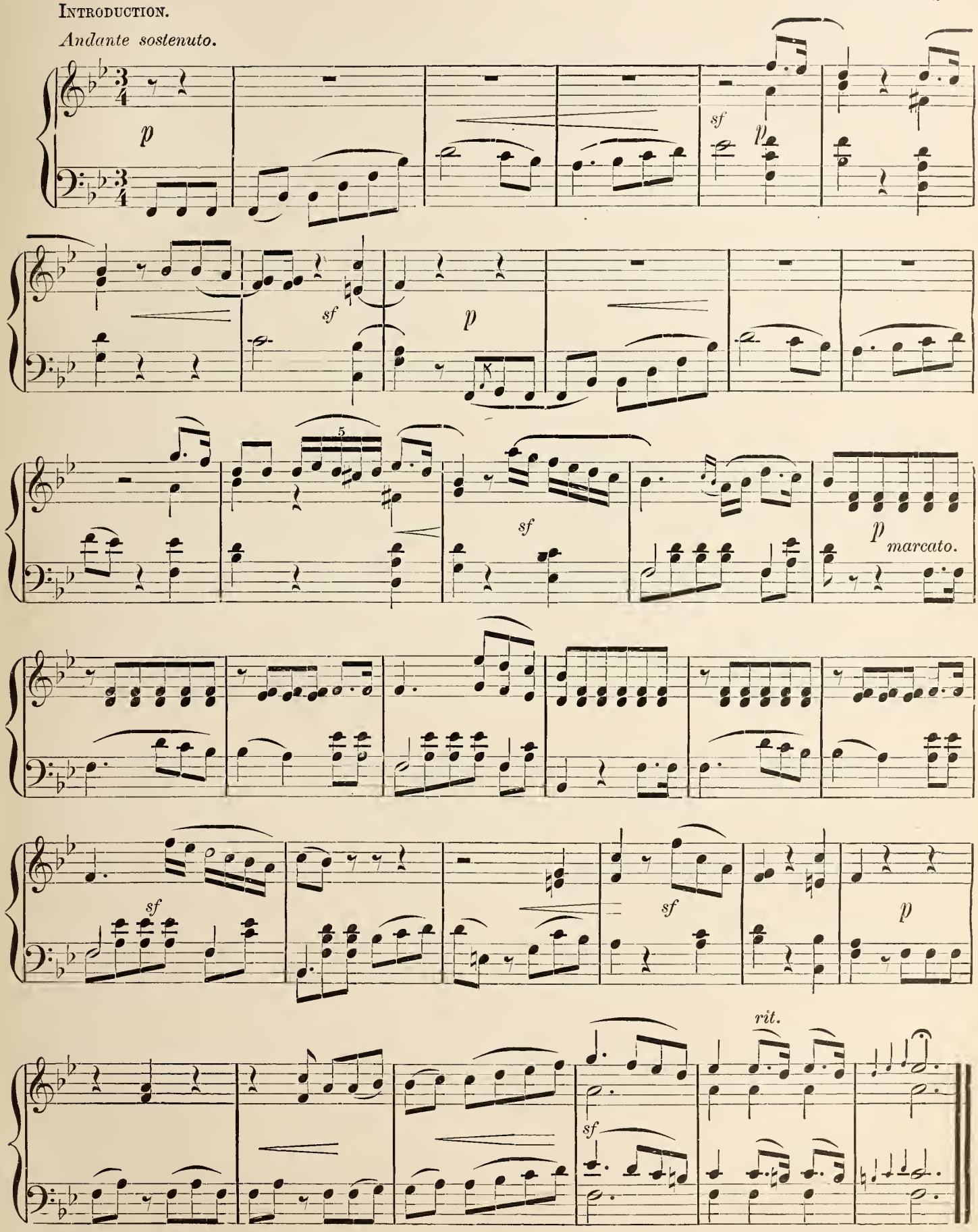

3.
p
1
2
f
f
f

INVITATION TO DANCE.

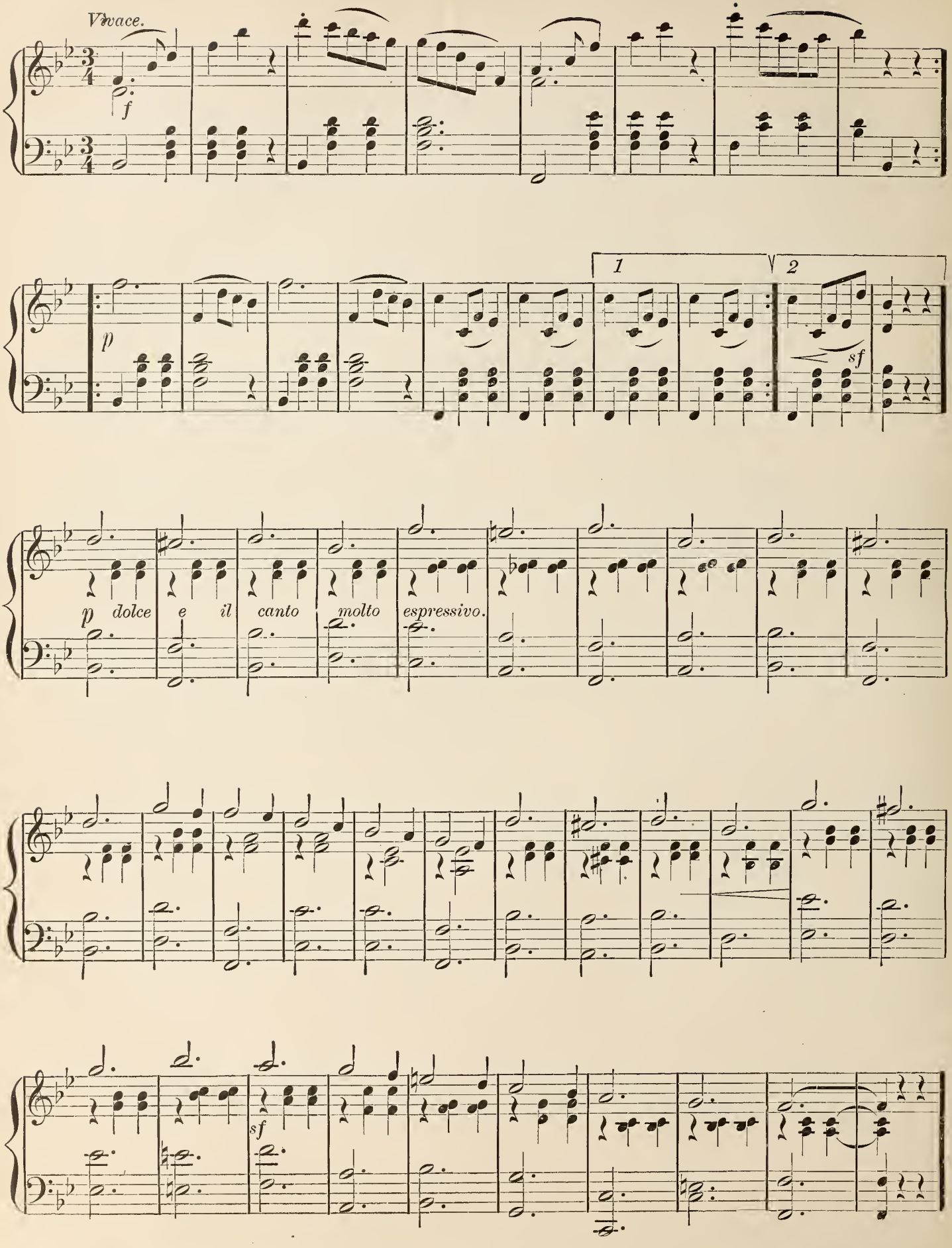
C. M. WEBER.

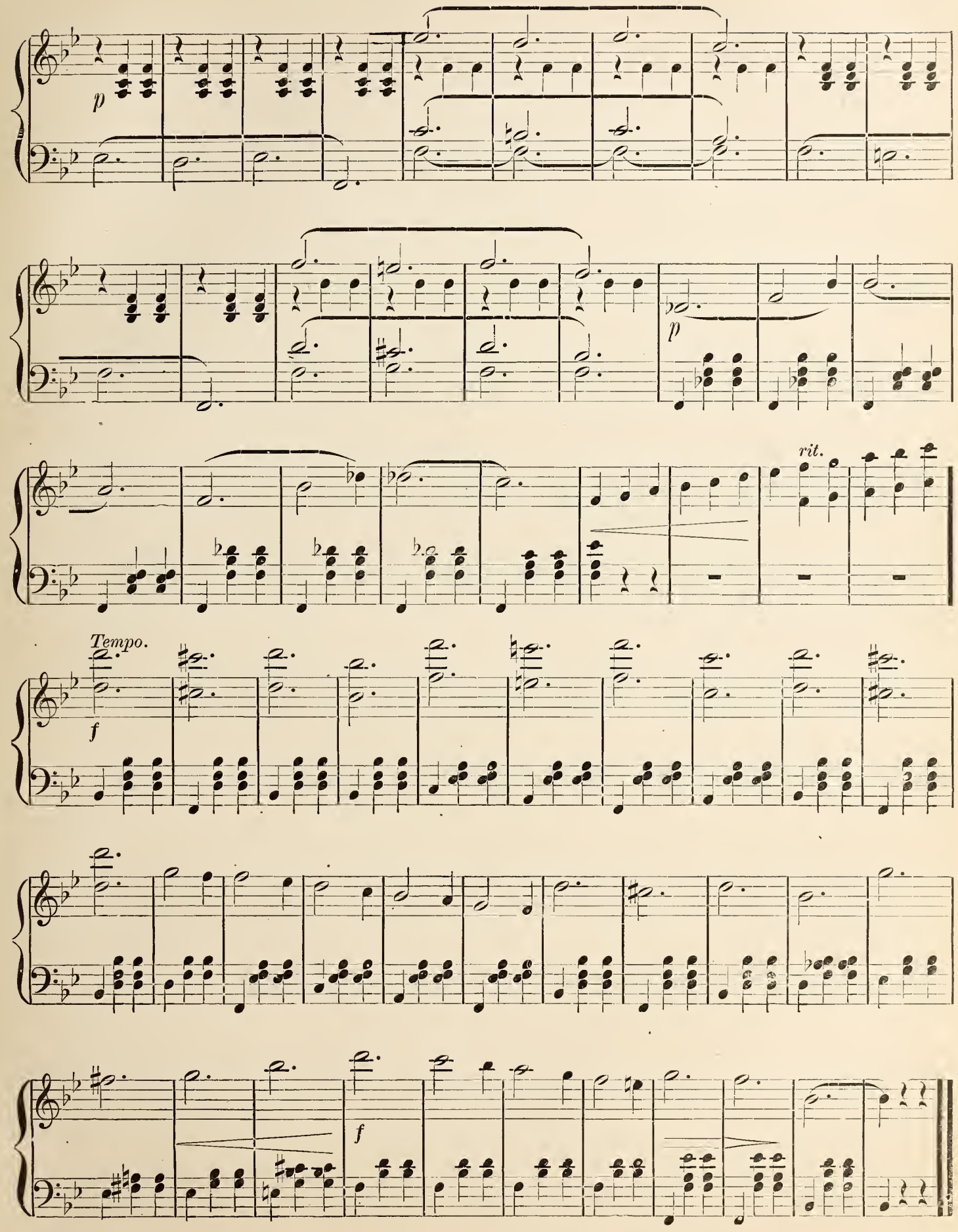
INTRODUCTION.

Andante sostenuto.



INVITATION TO DANCE. Continued.

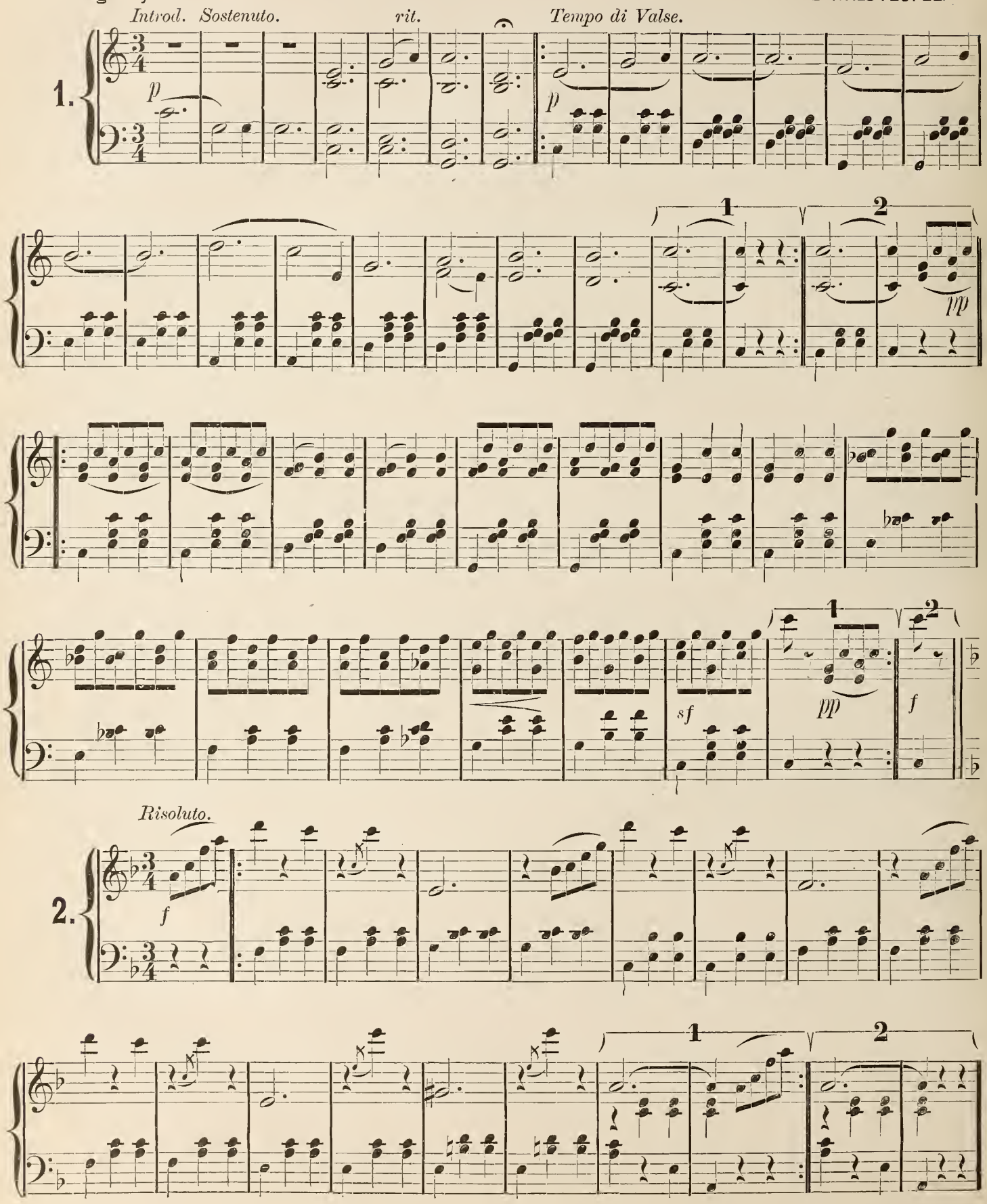


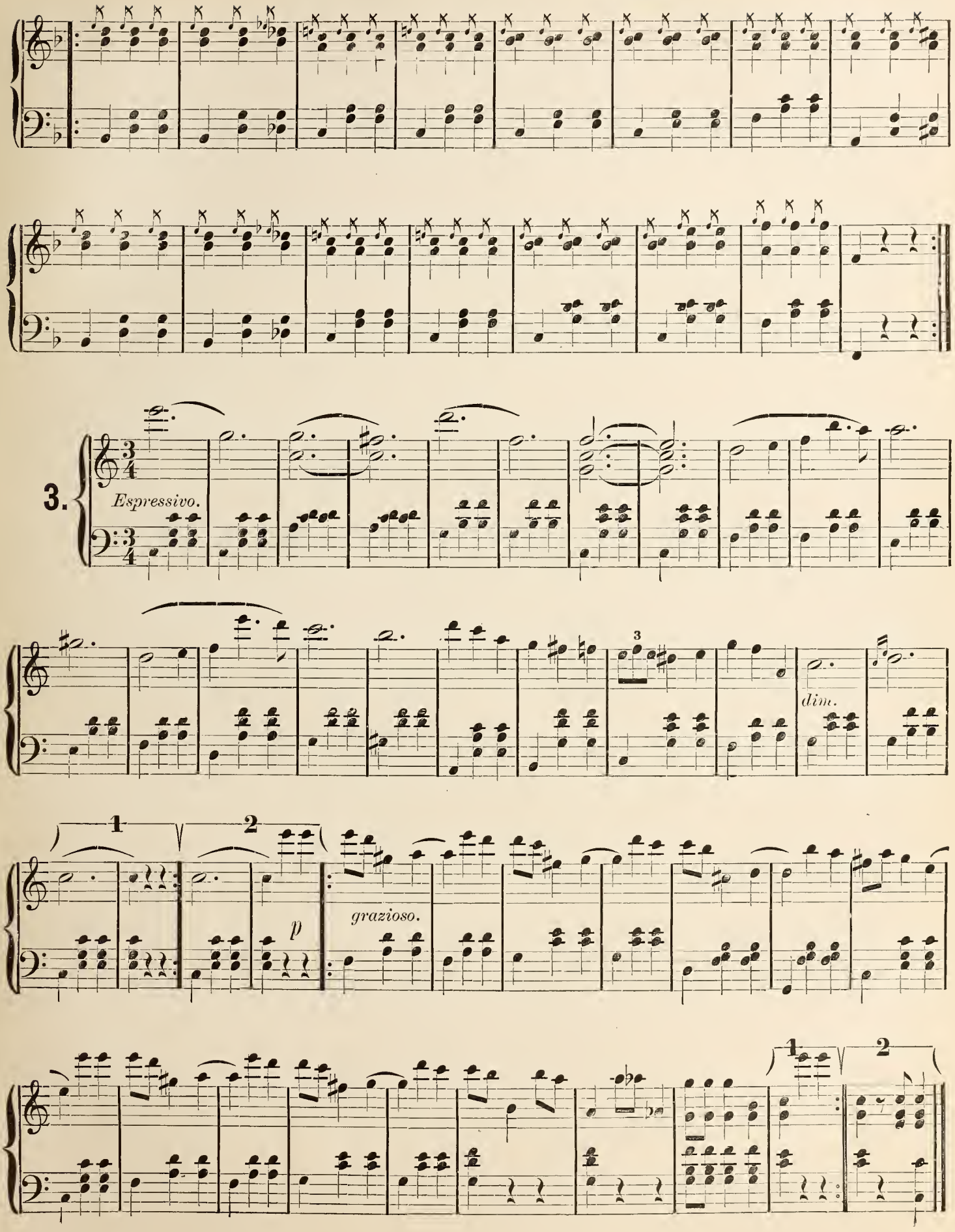

p
p
rit.
Tempo.
f
f

THE SKATER'S WALTZ.

Arranged by H. MAYLATH.

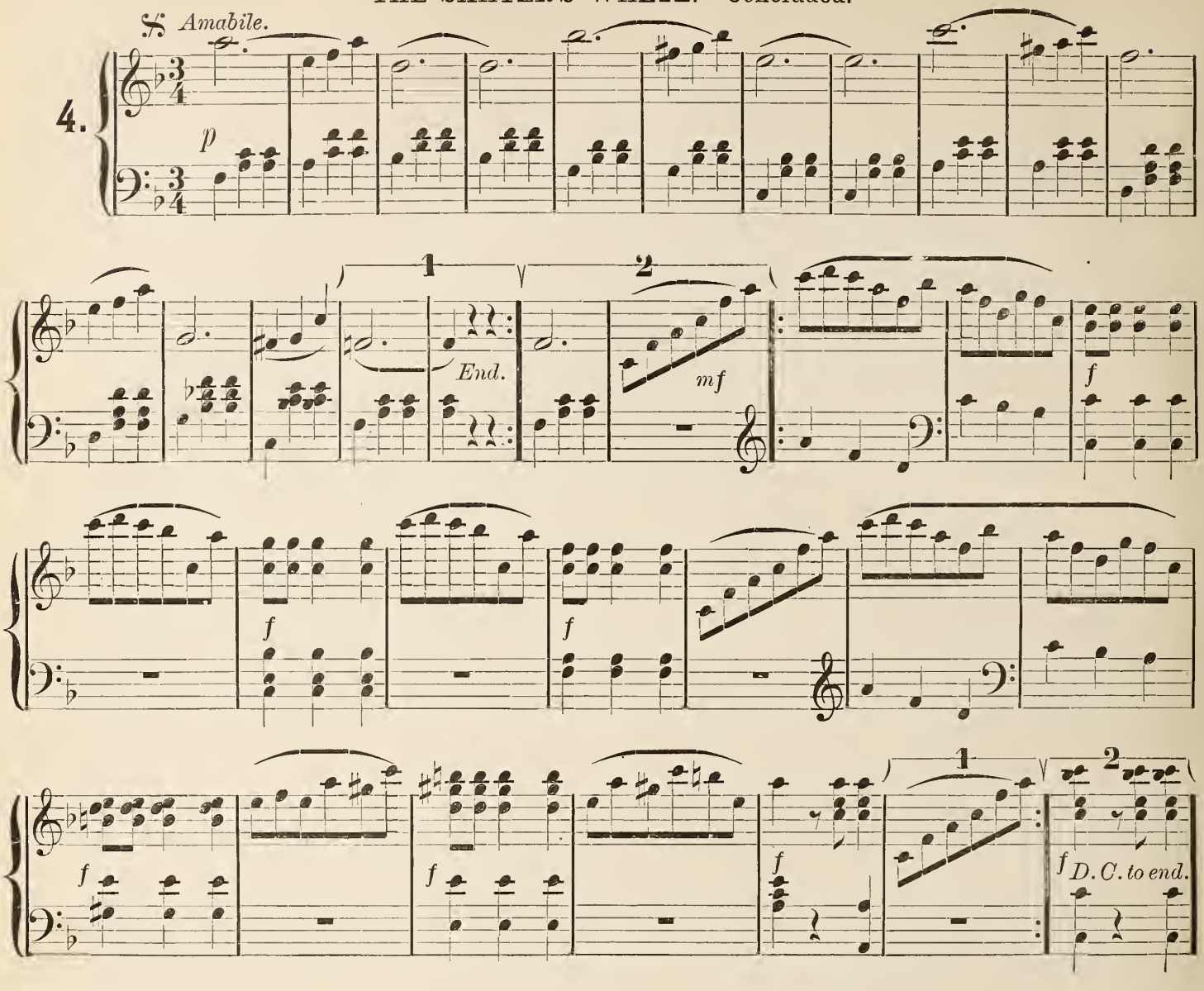
E. WALDTEUFEL.




3.
Espressivo.
dim.
1
2
p
grazioso.
1
2

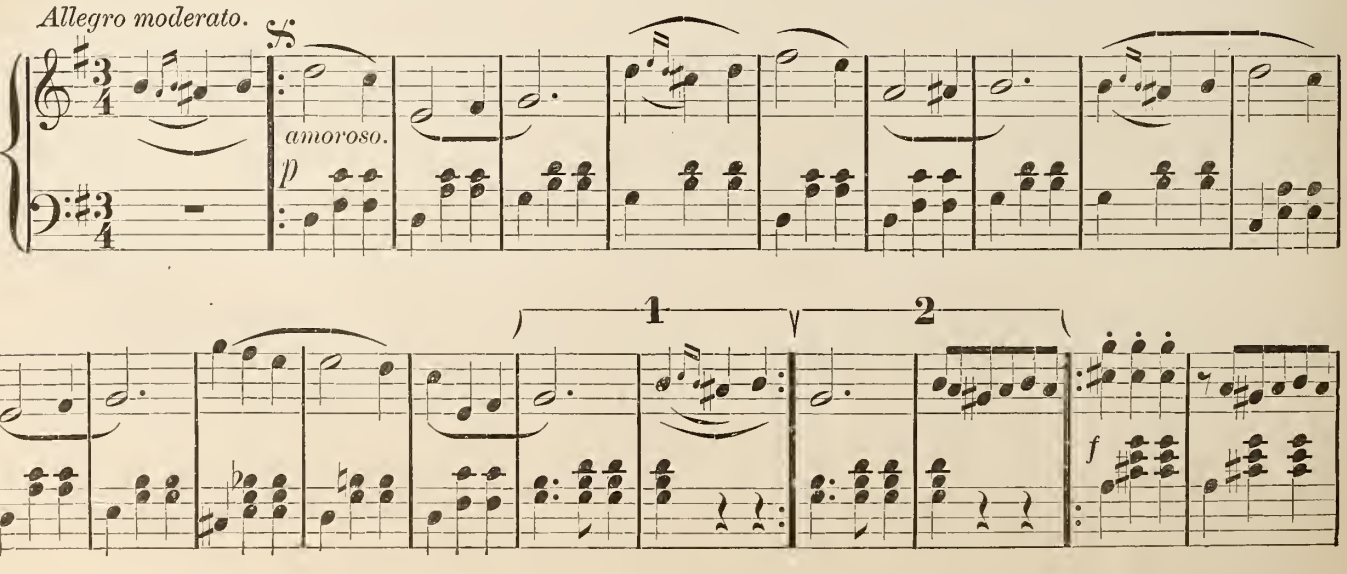
THE SKATER'S WALTZ. Concluded.

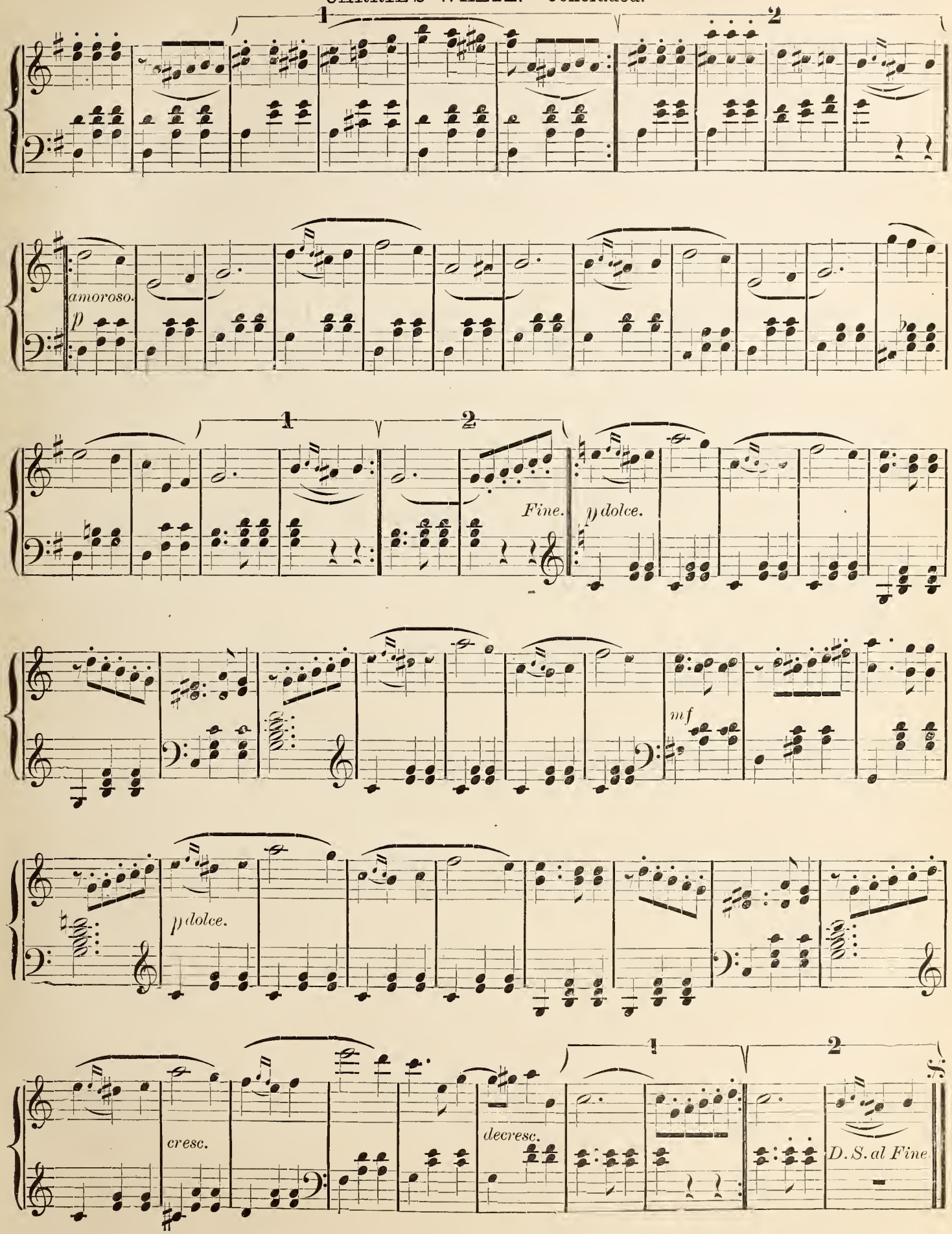
4.



CARRIE'S WALTZ.

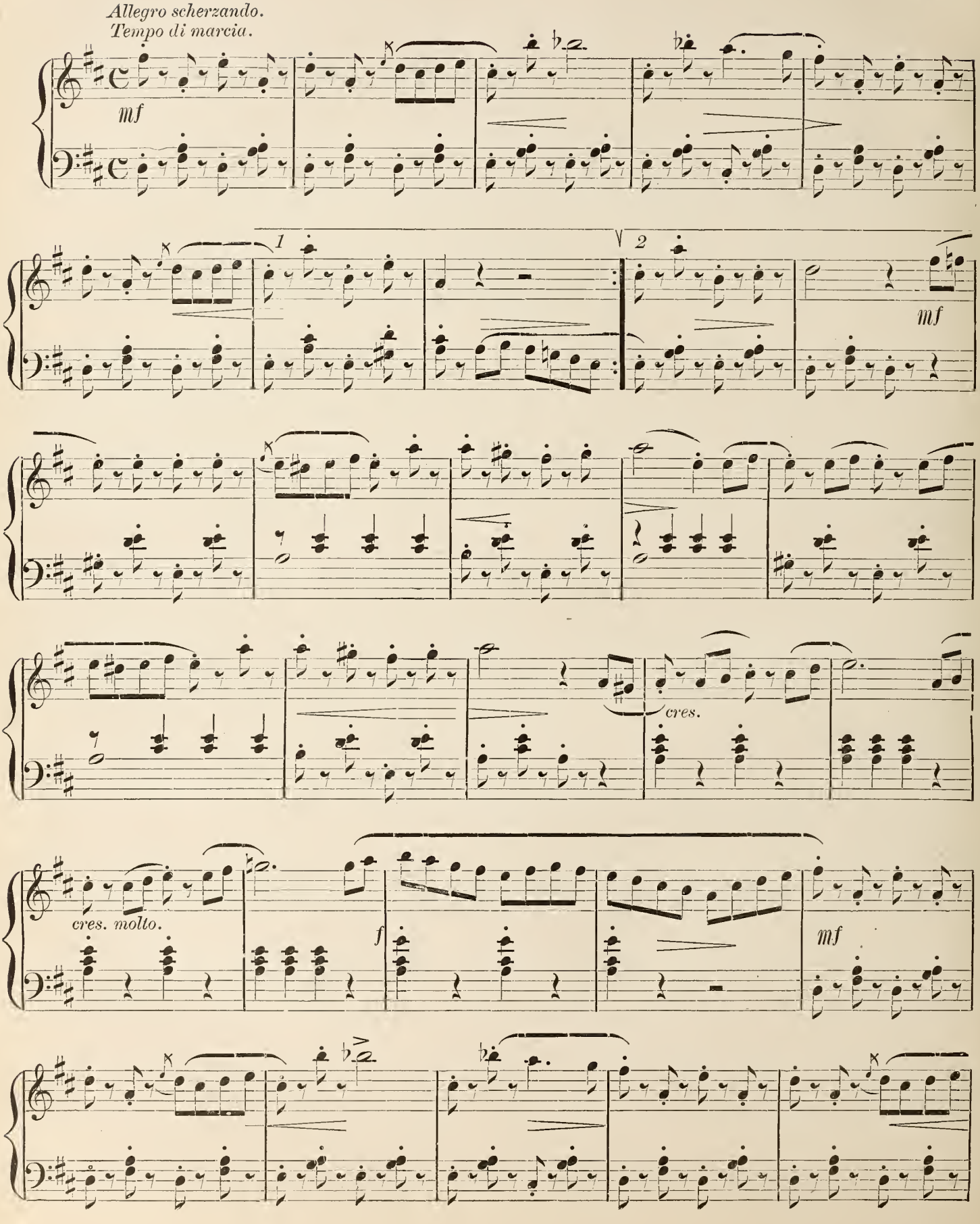
HEINRICH LICHNER, Op. 135, No. 3.

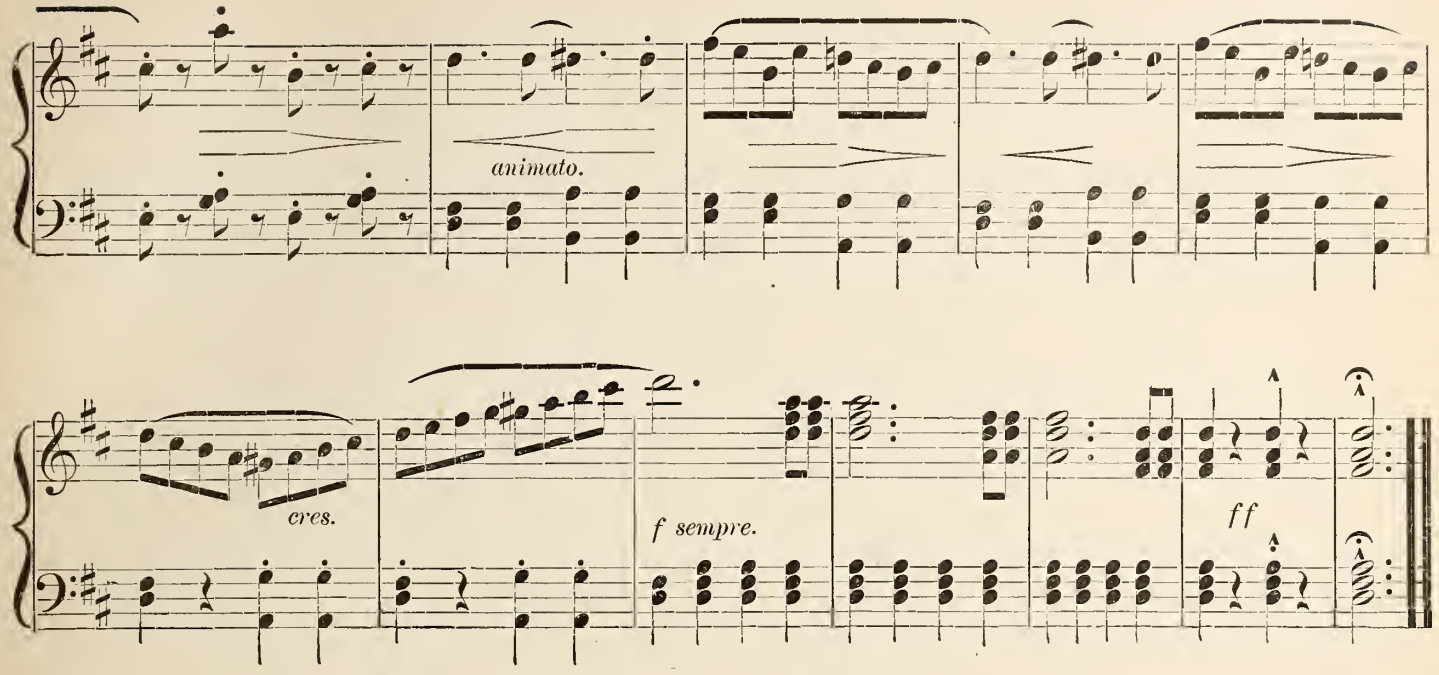



1
2
amoroso.
p
1
2
Fine.
p dolce.
mf
p dolce.
cresc.
decresc.
1
2
D.S. al Fine.

SOLDIER'S MARCH.

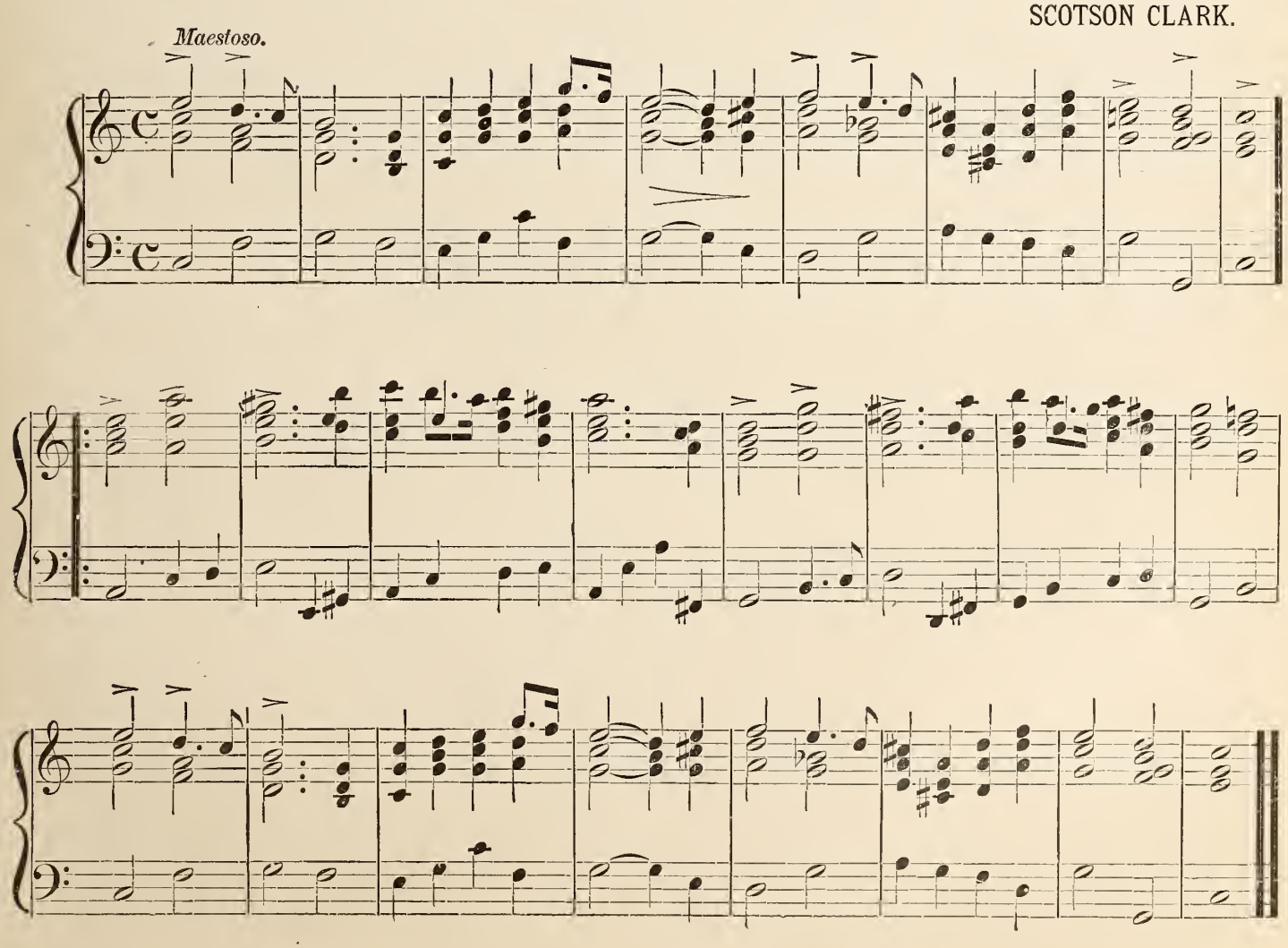
GUSTAV LANGE.





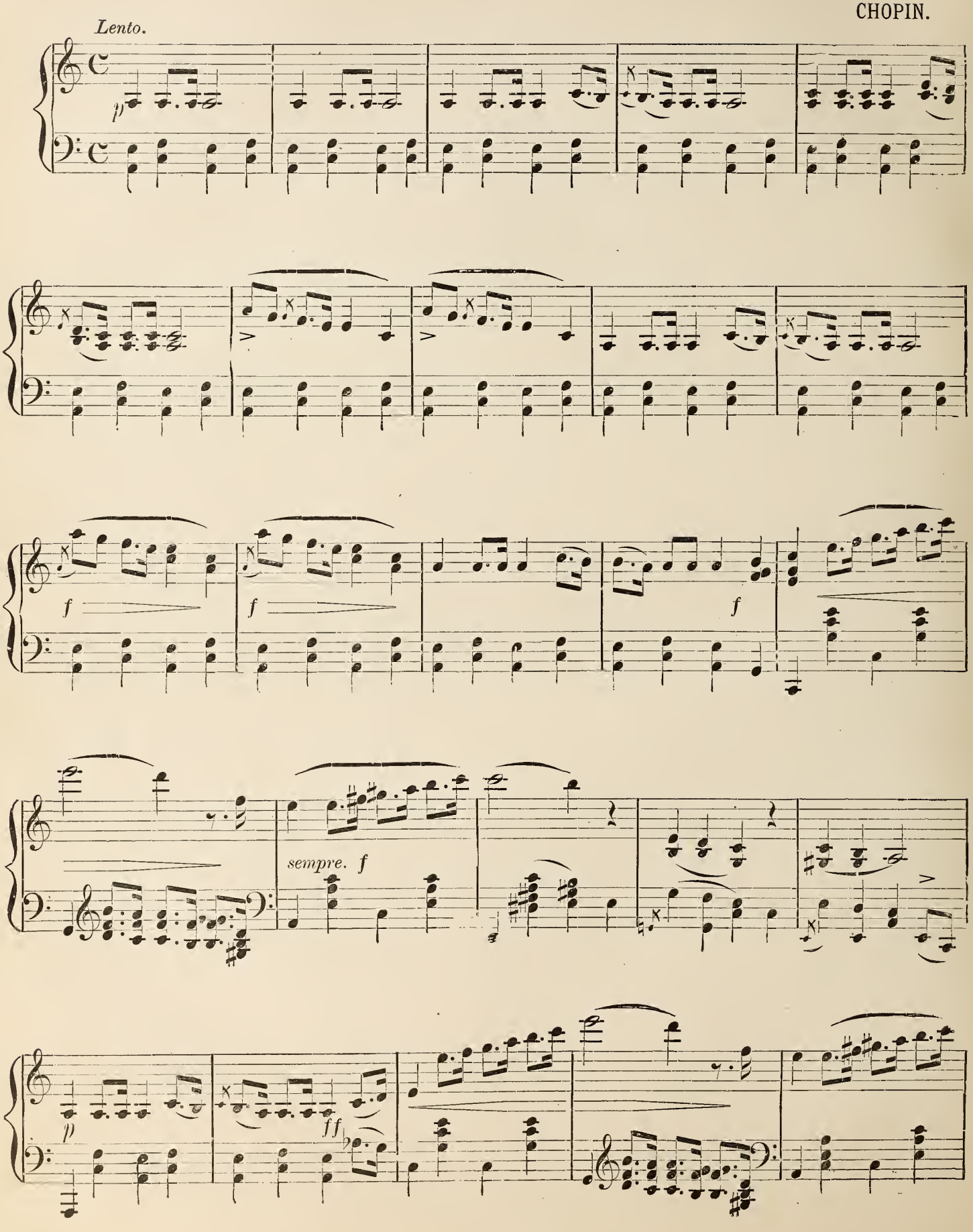
MARCH.

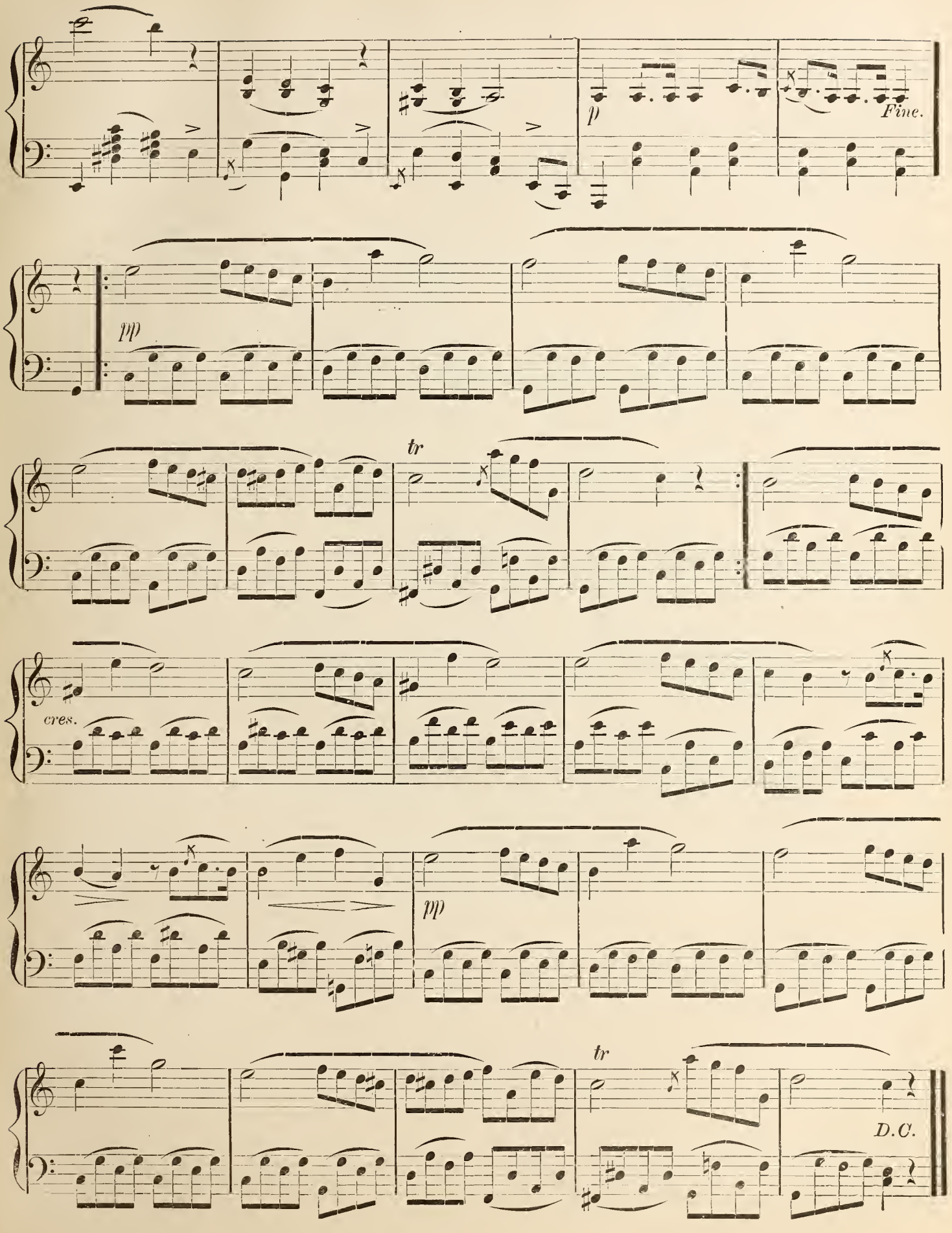
SCOTSON CLARK.



FUNERAL MARCH.

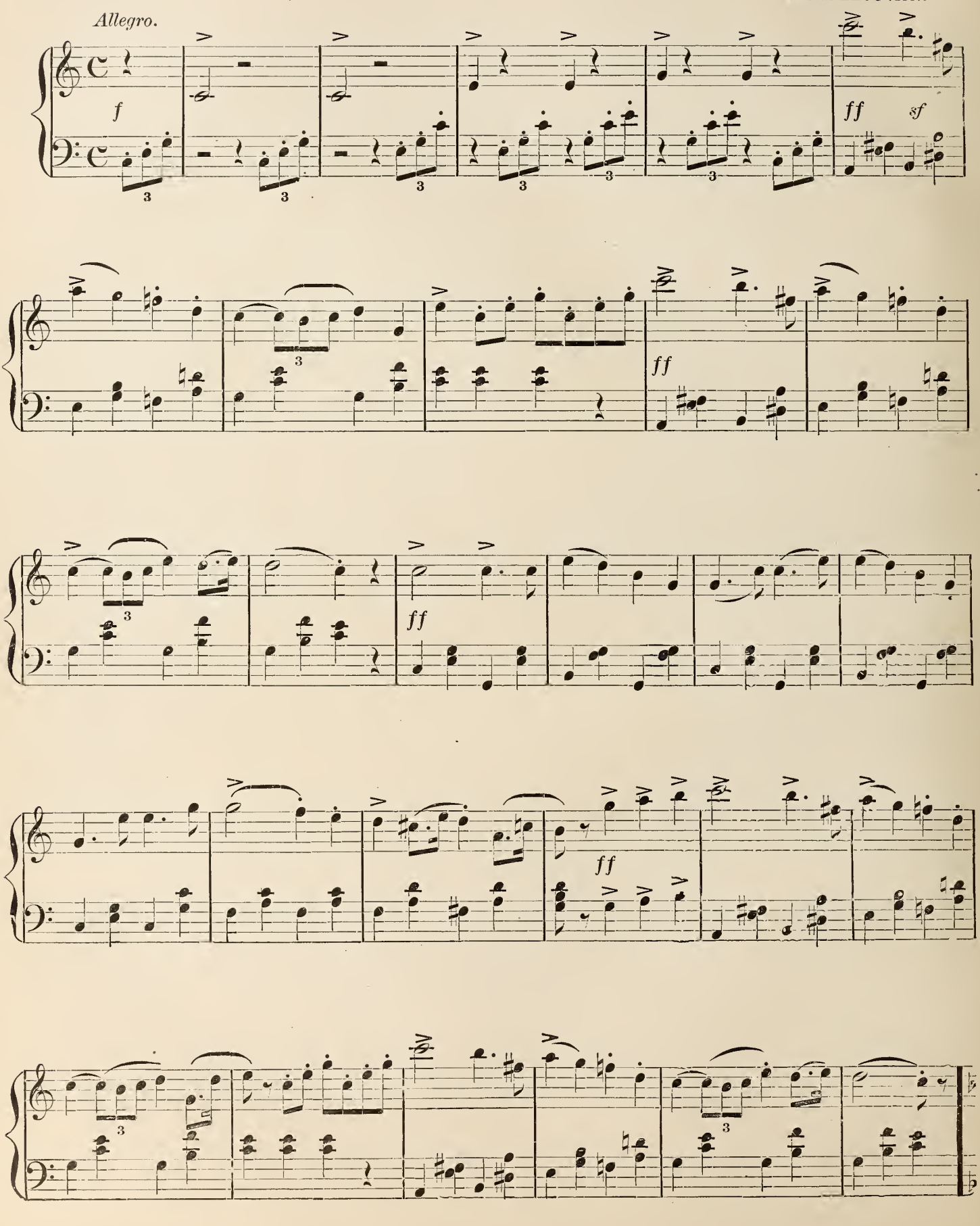
CHOPIN.



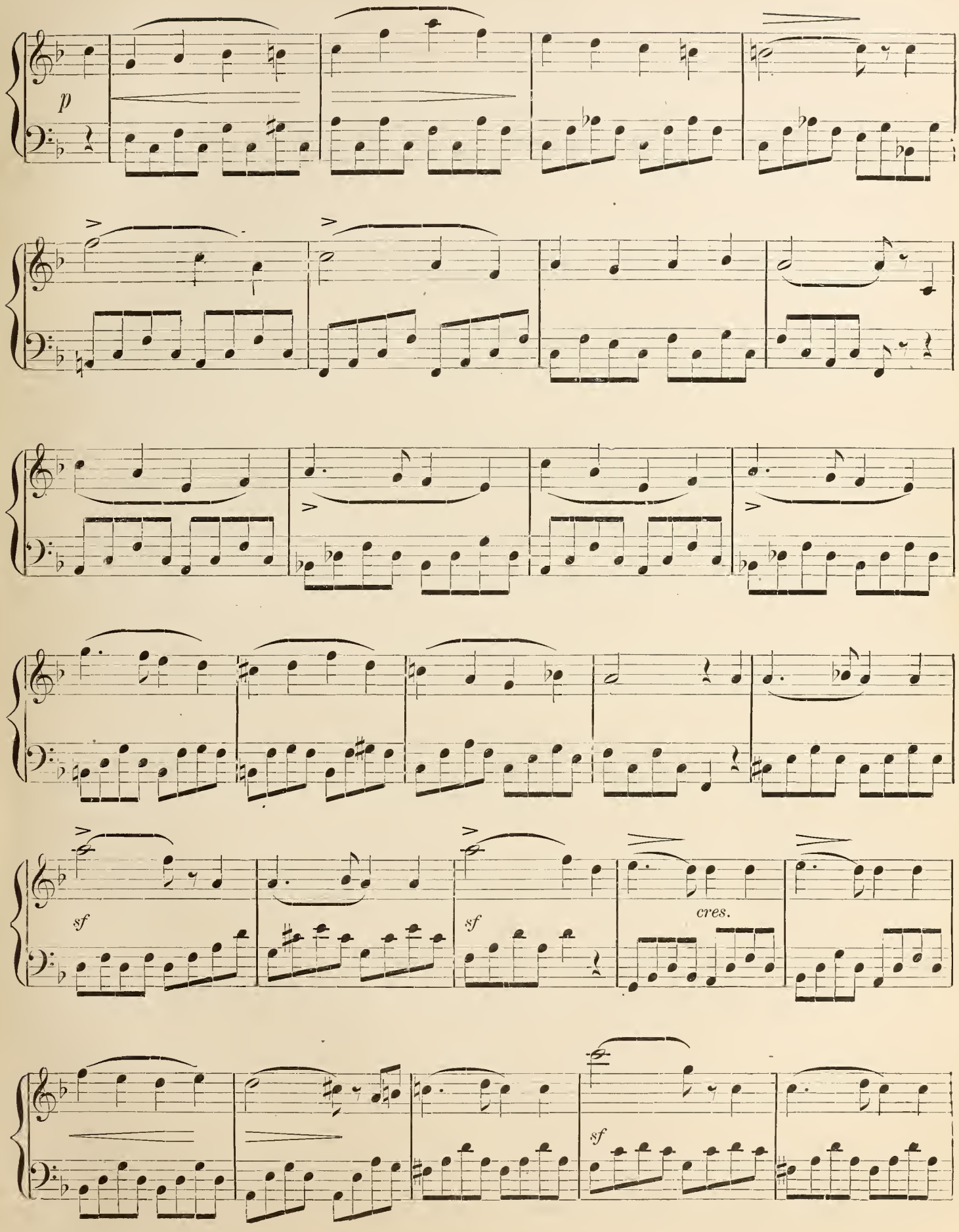

p
Fine.
pp
tr
cres.
pp
tr
D.C.

WEDDING MARCH.

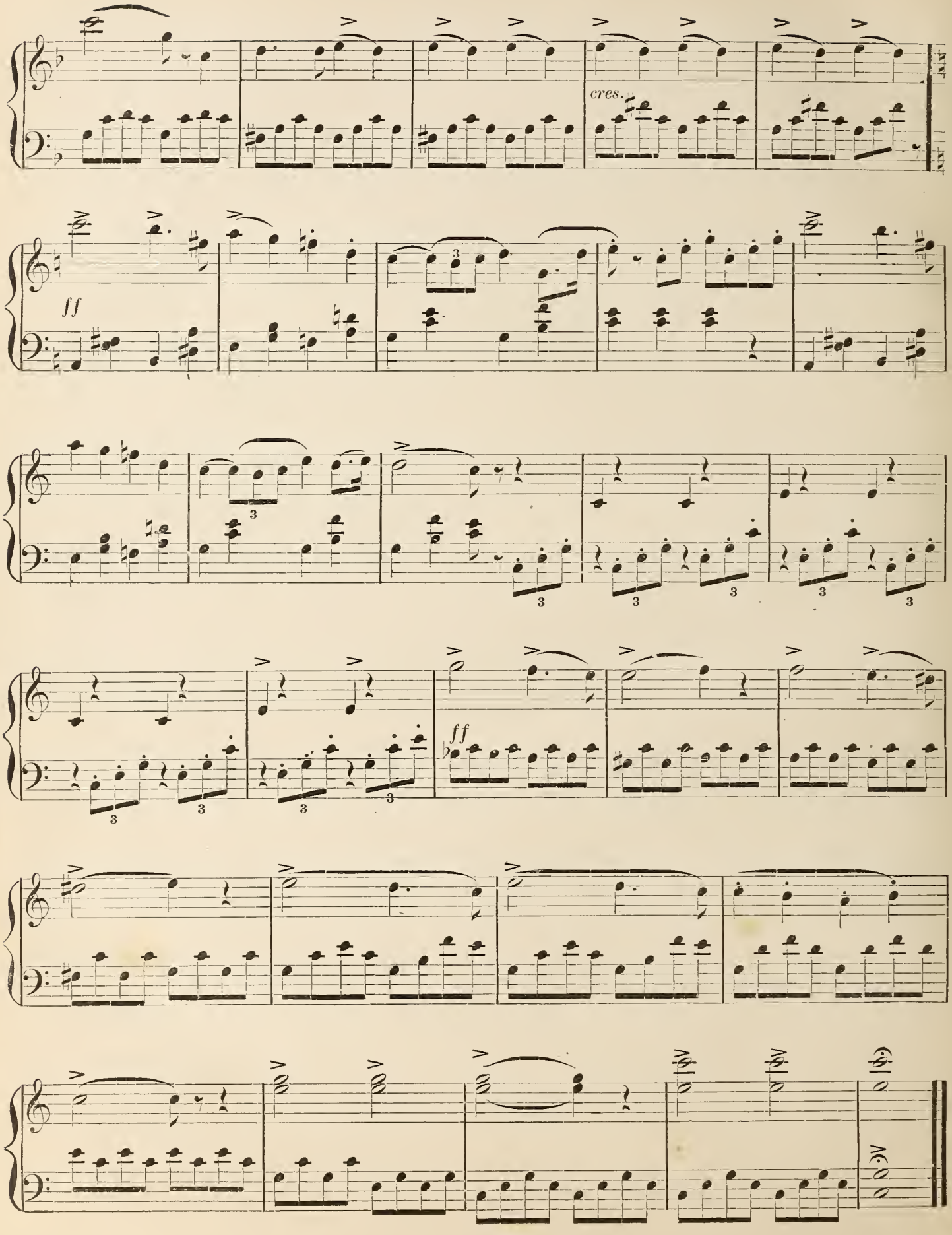
MENDELSSOHN.



F. MENDELSSOHN.

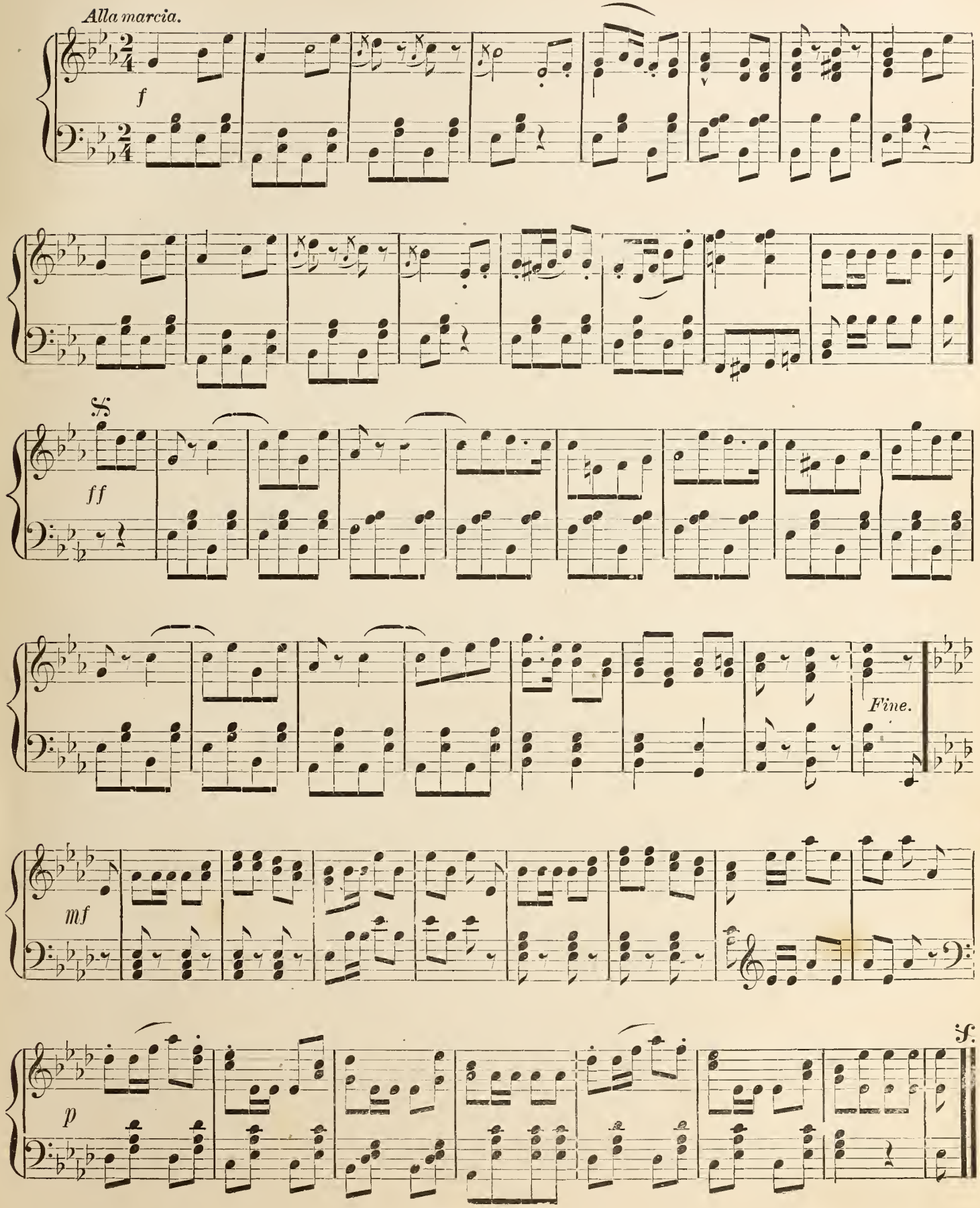

p
sf
sf
cres.
sf

WEDDING MARCH. Concluded.



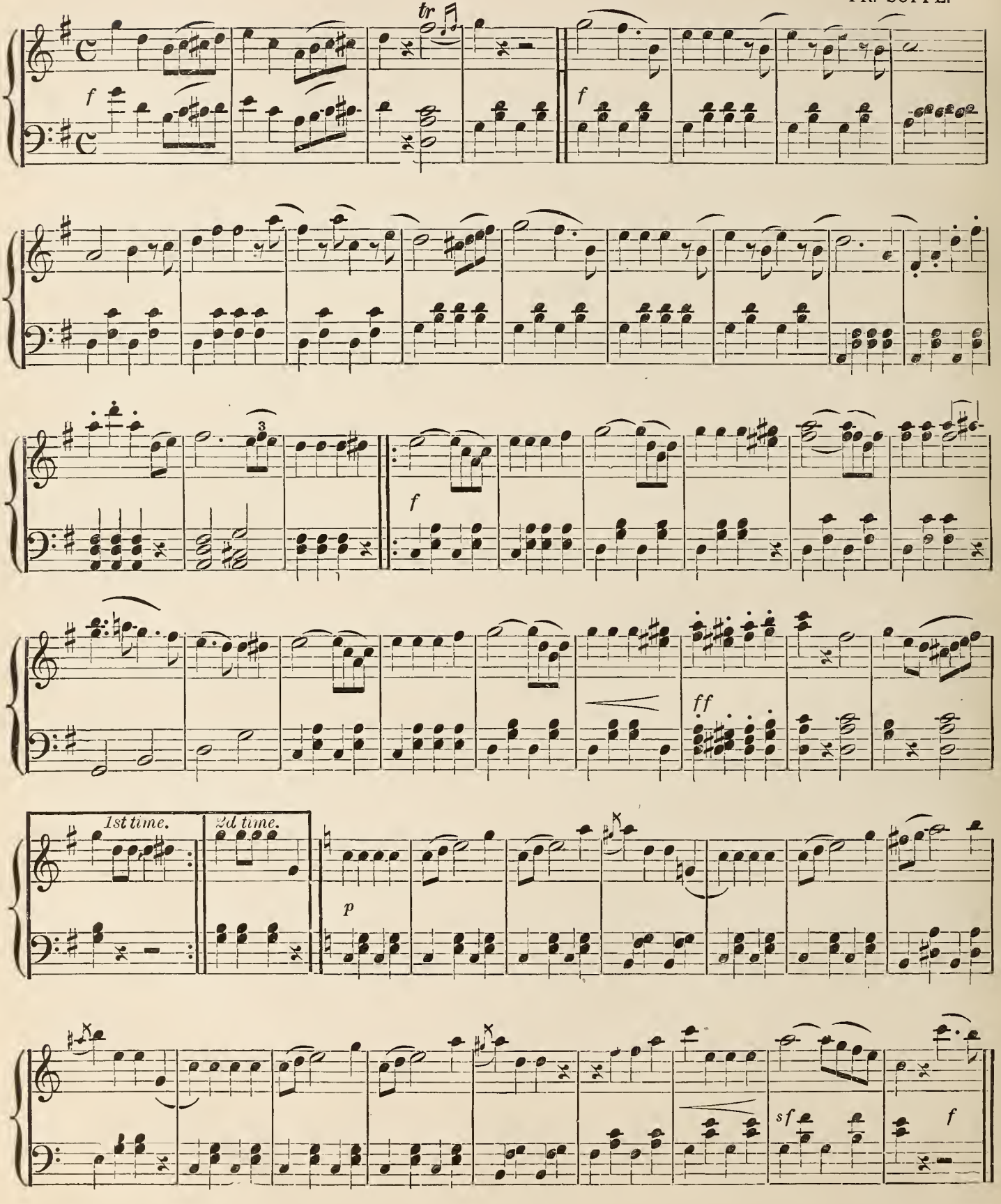
THE BEGGAR STUDENT MARCH.

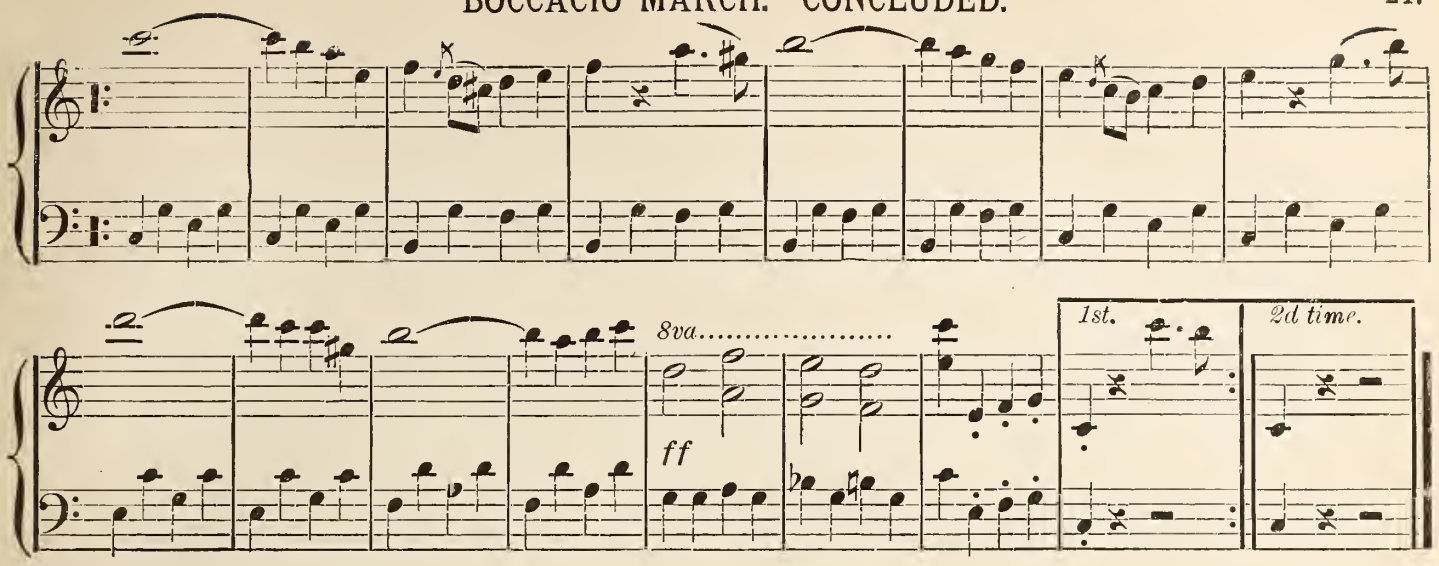
MILLOCKER.



BOCCACIO MARCH.

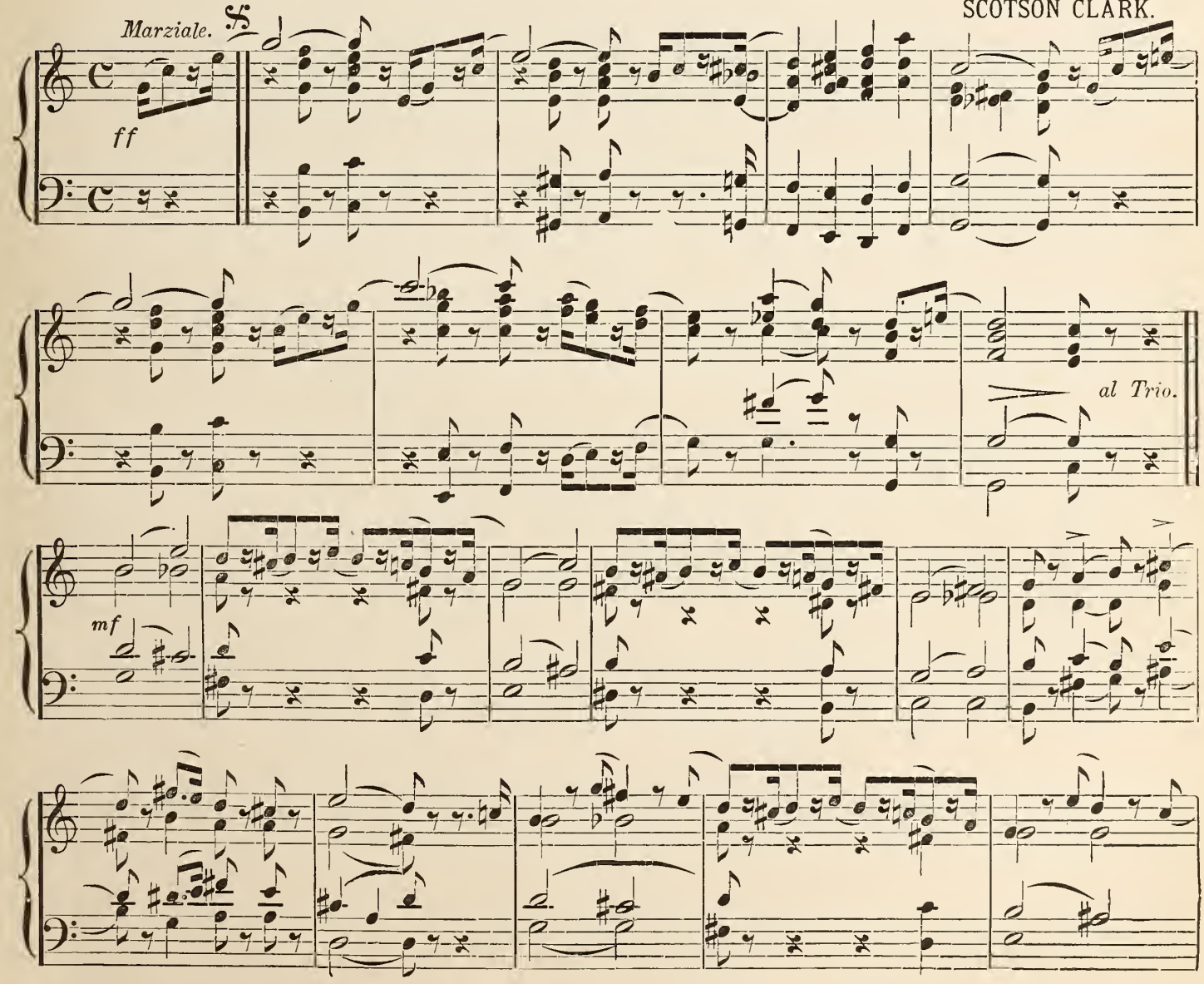
FR. SUPPÉ.



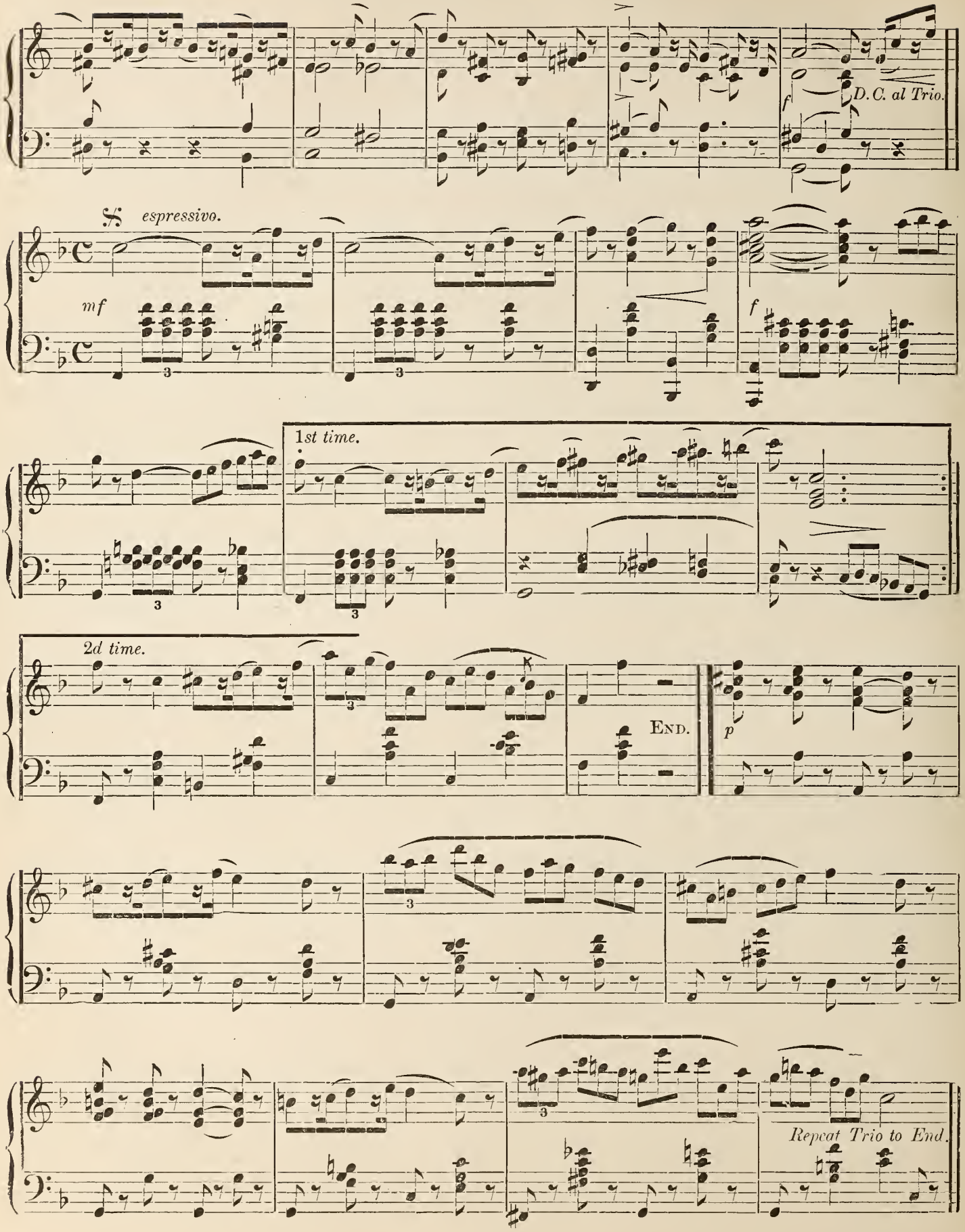


PROCESSION MARCH.

SCOTSON CLARK.

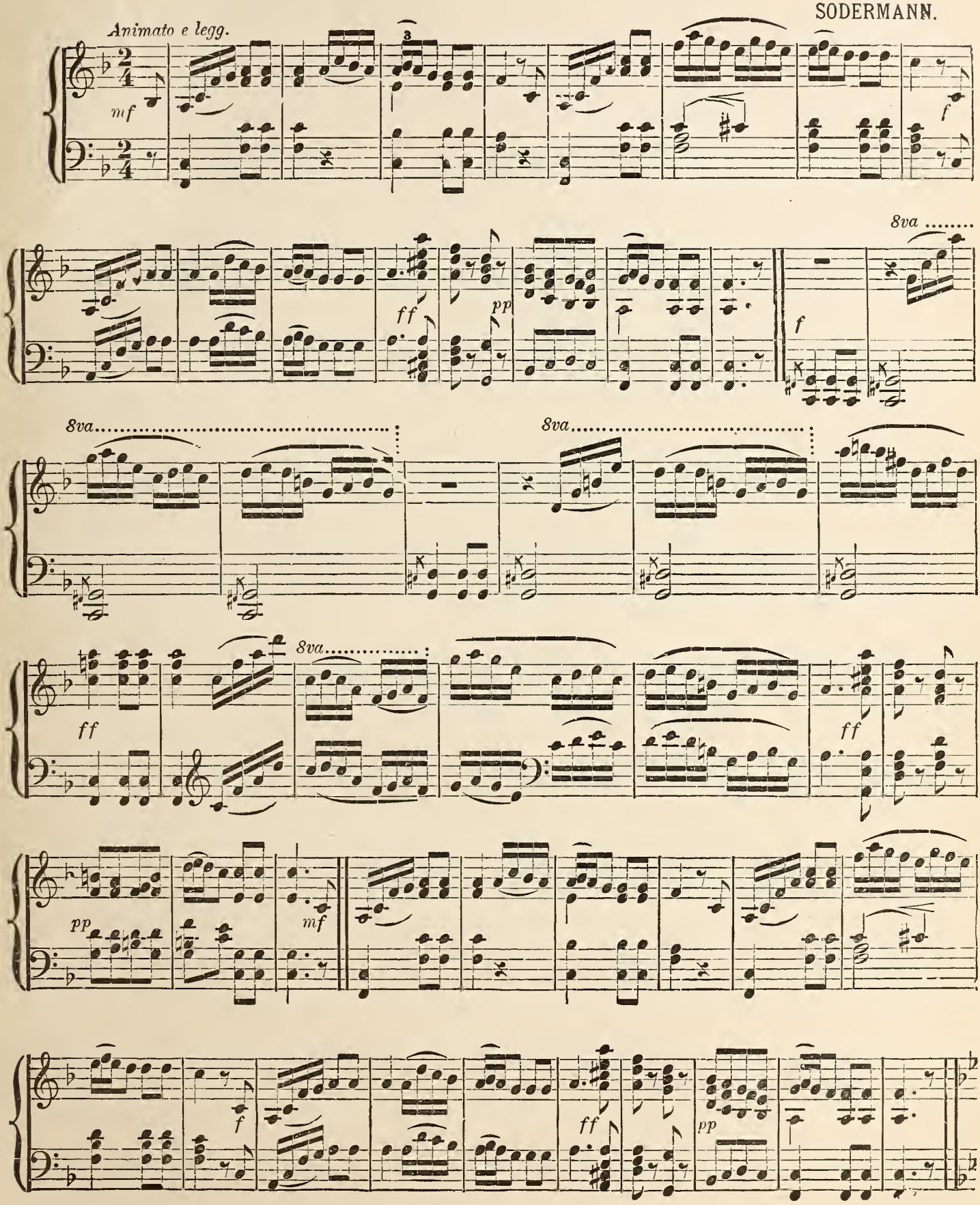


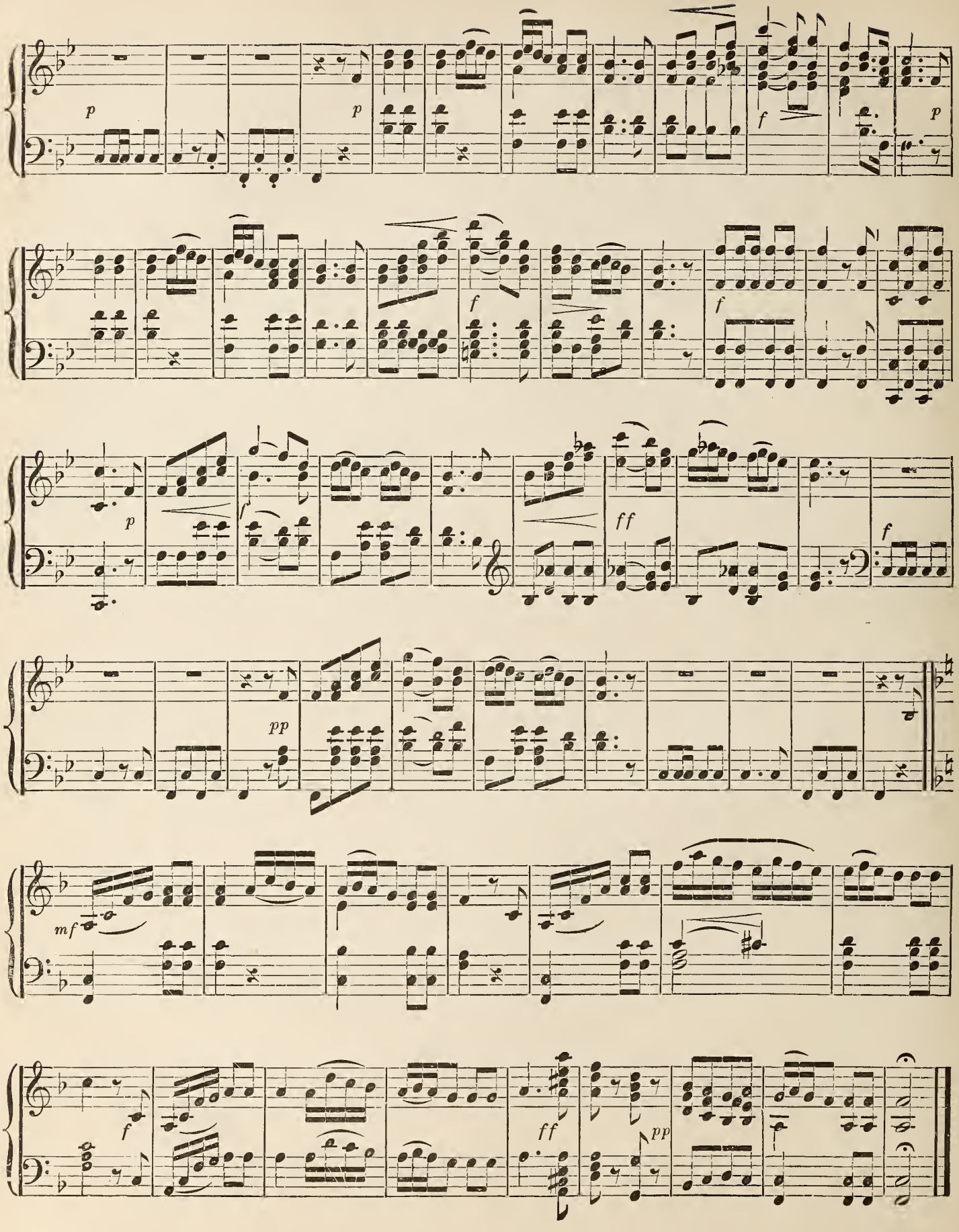
PROCESSION MARCH.—CONCLUDED.



SWEDISH WEDDING MARCH.

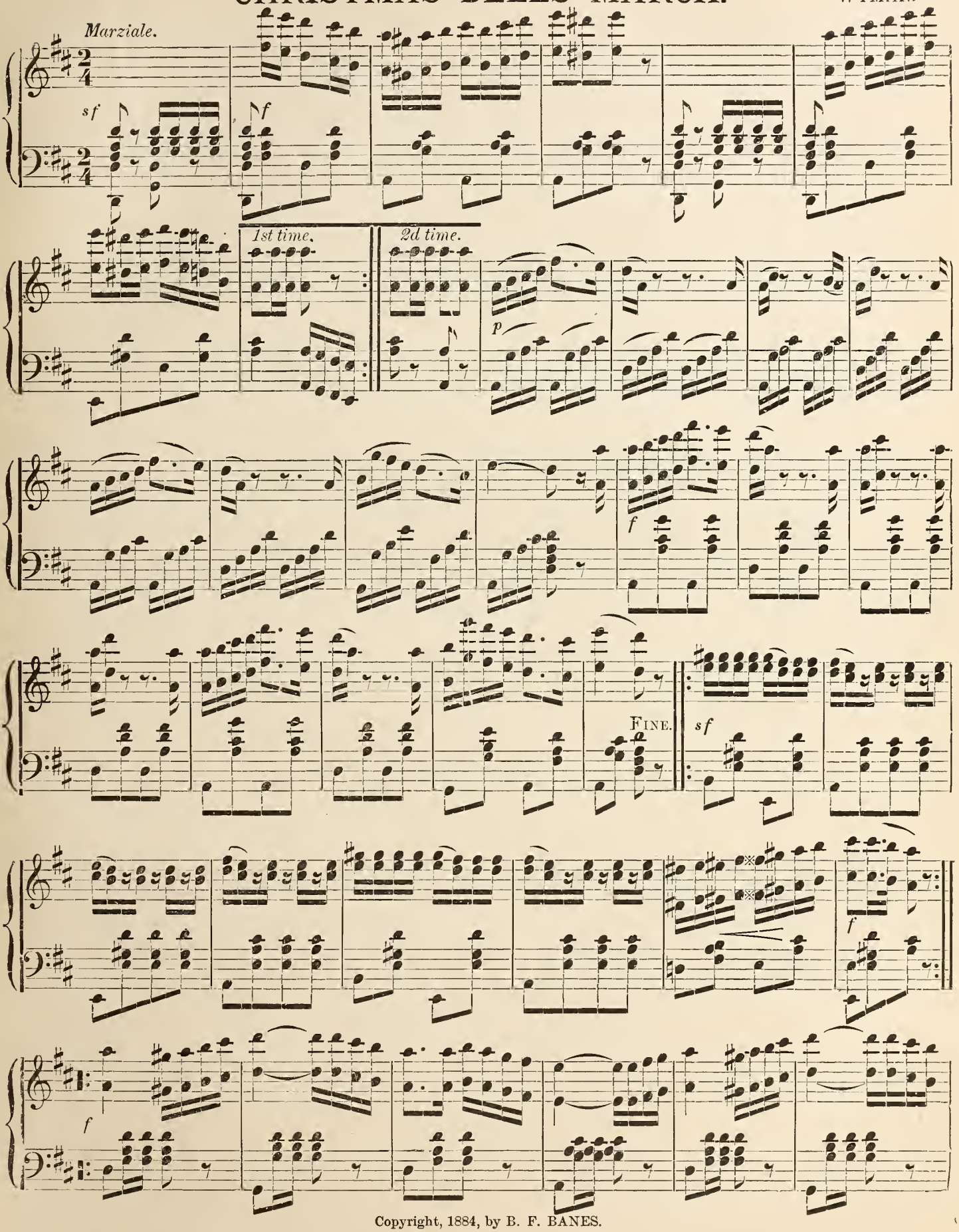
SODERMANN.



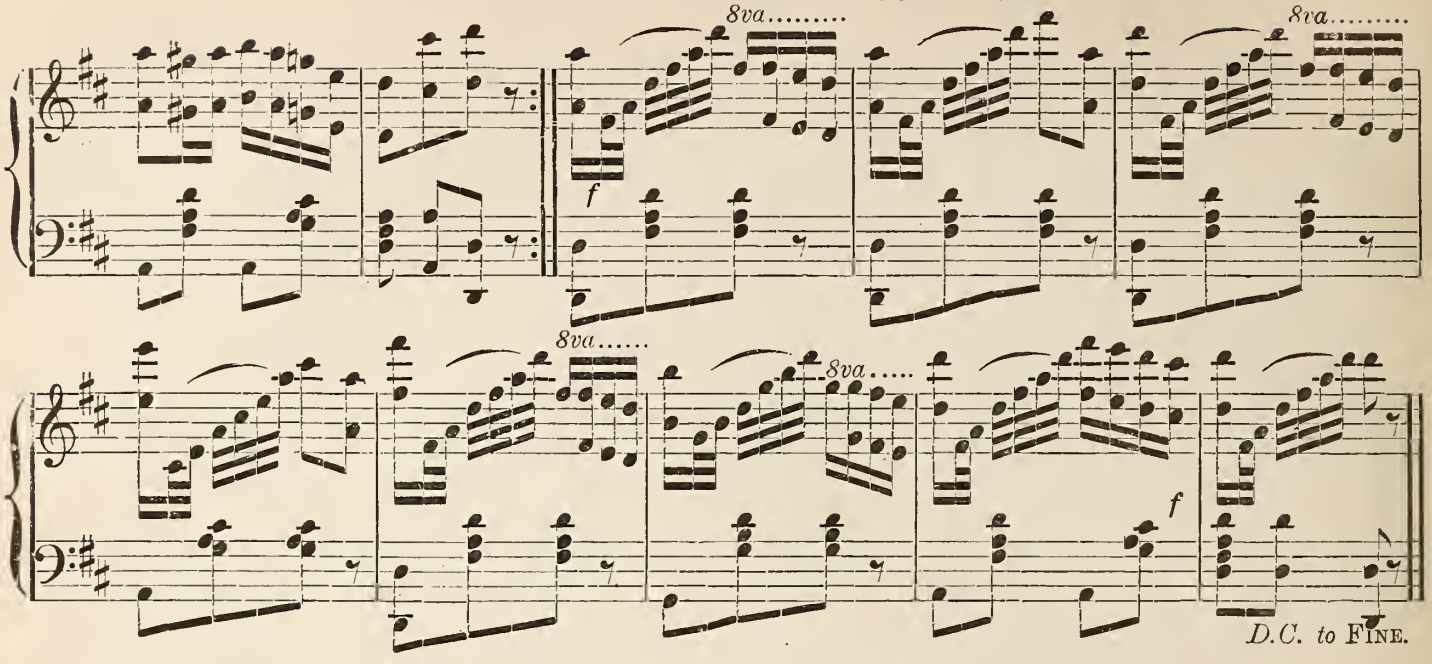

p
p
f
p
f
f
p
ff
f
pp
mf
f
ff
pp

CHRISTMAS BELLS MARCH.

WYMAN.

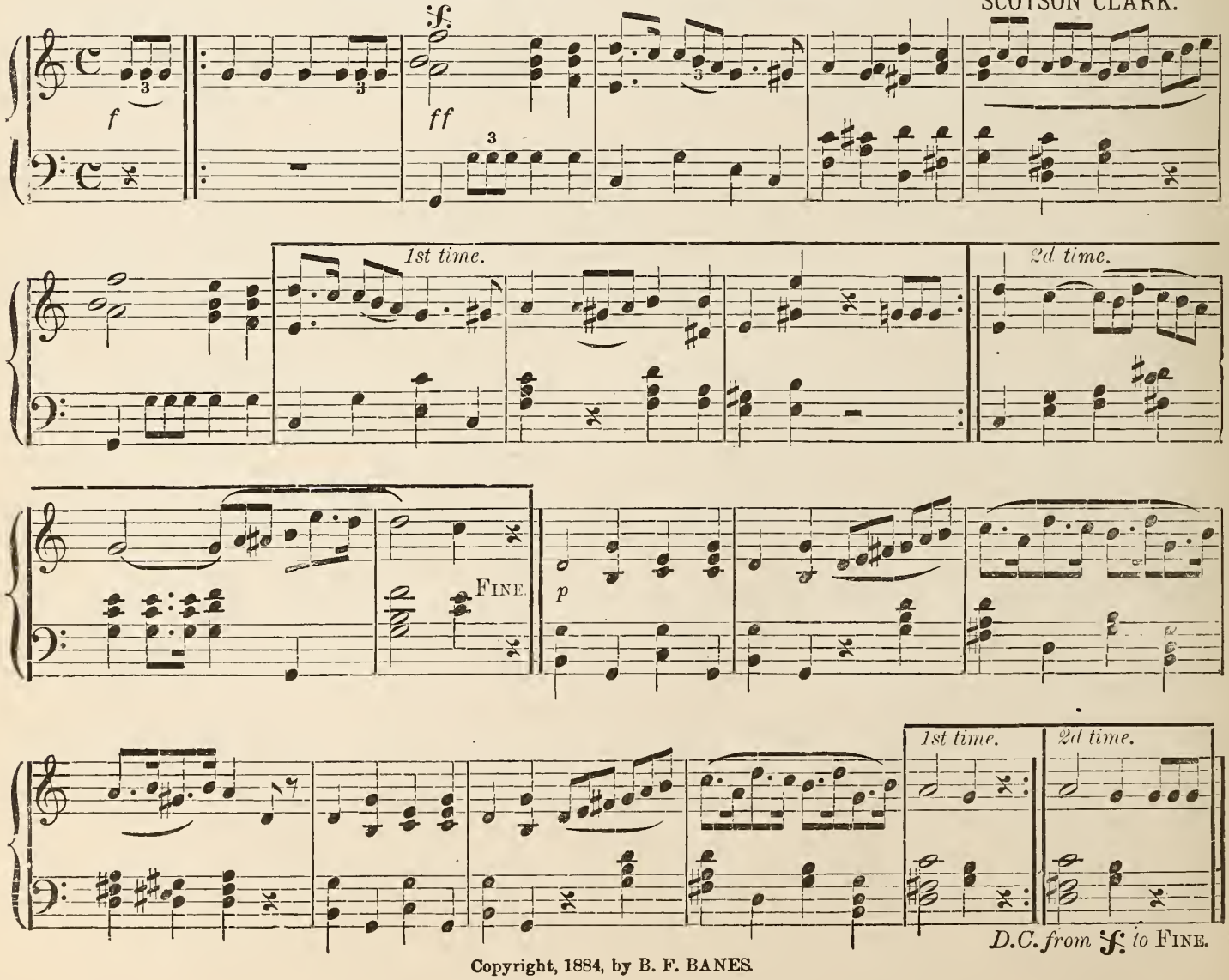


Copyright, 1884, by B. F. BANES.

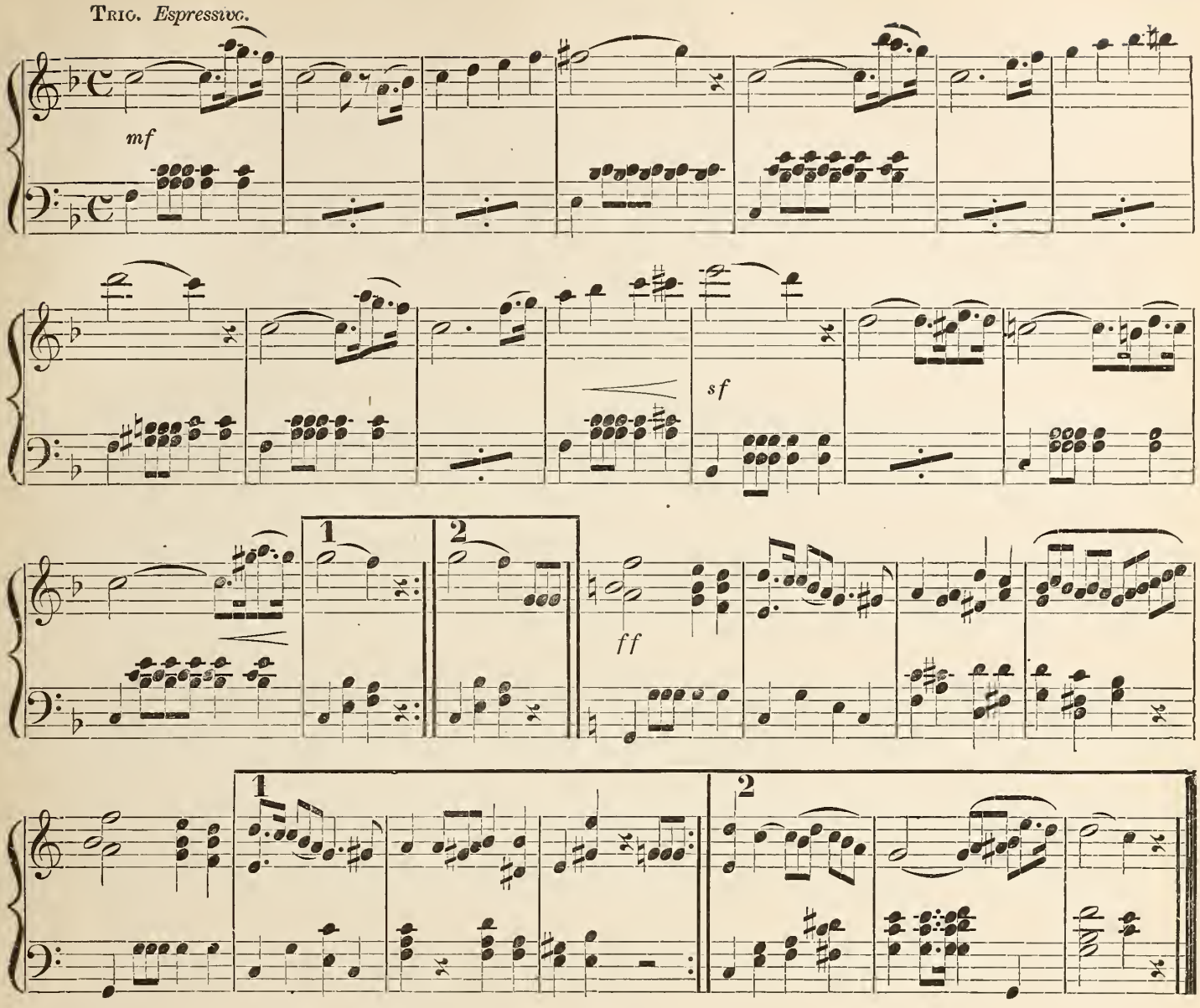


MARCH AUX FLAMBEAUX.

SCOTSON CLARK.

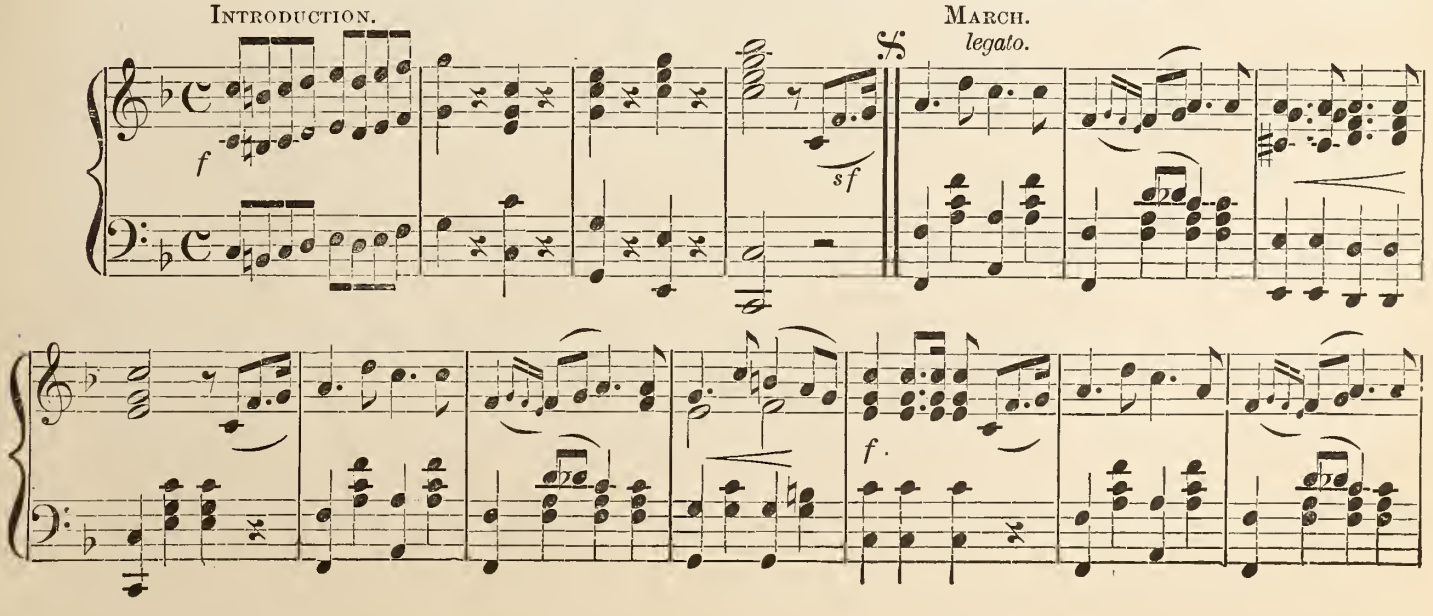


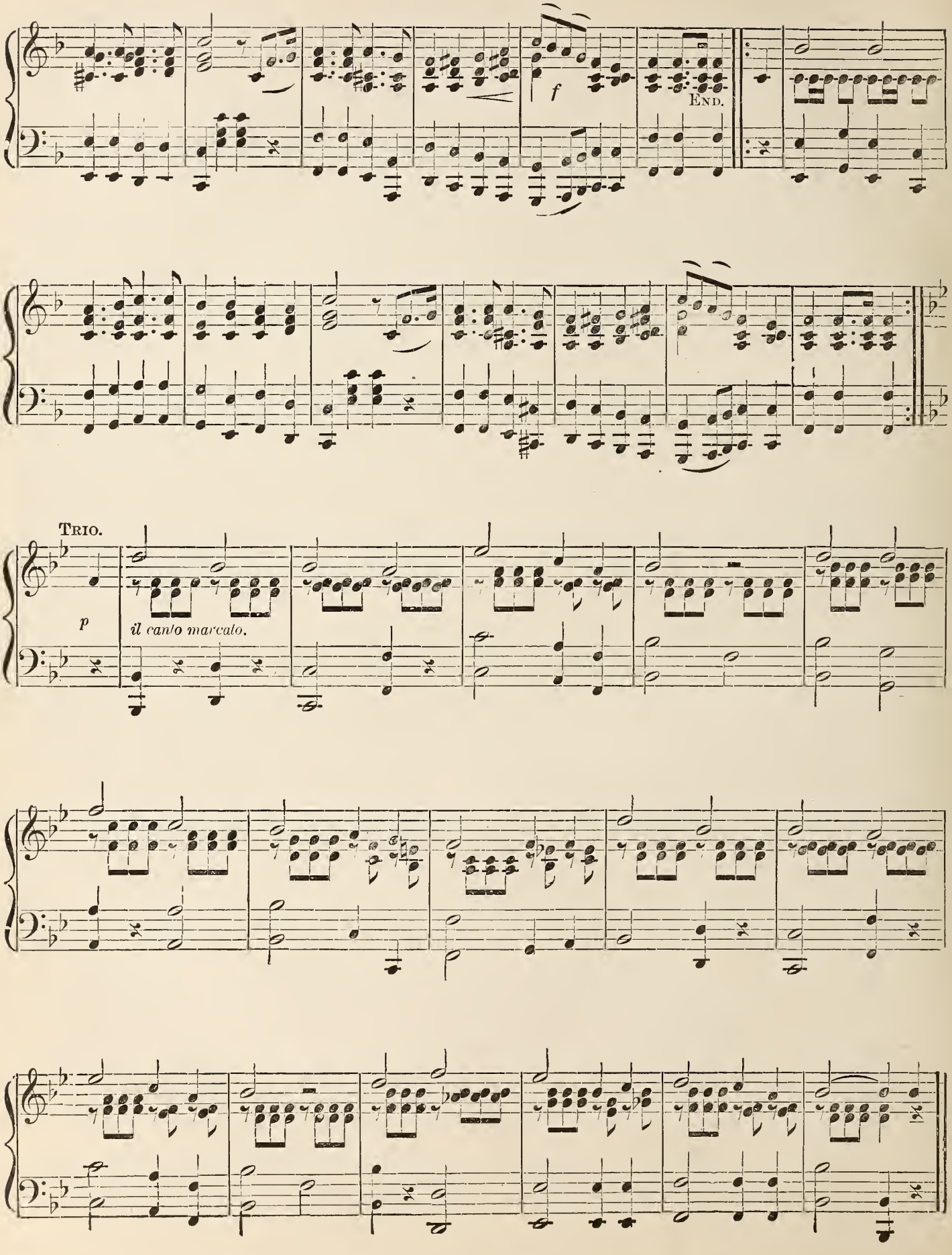
Copyright, 1884, by B. F. BANES.

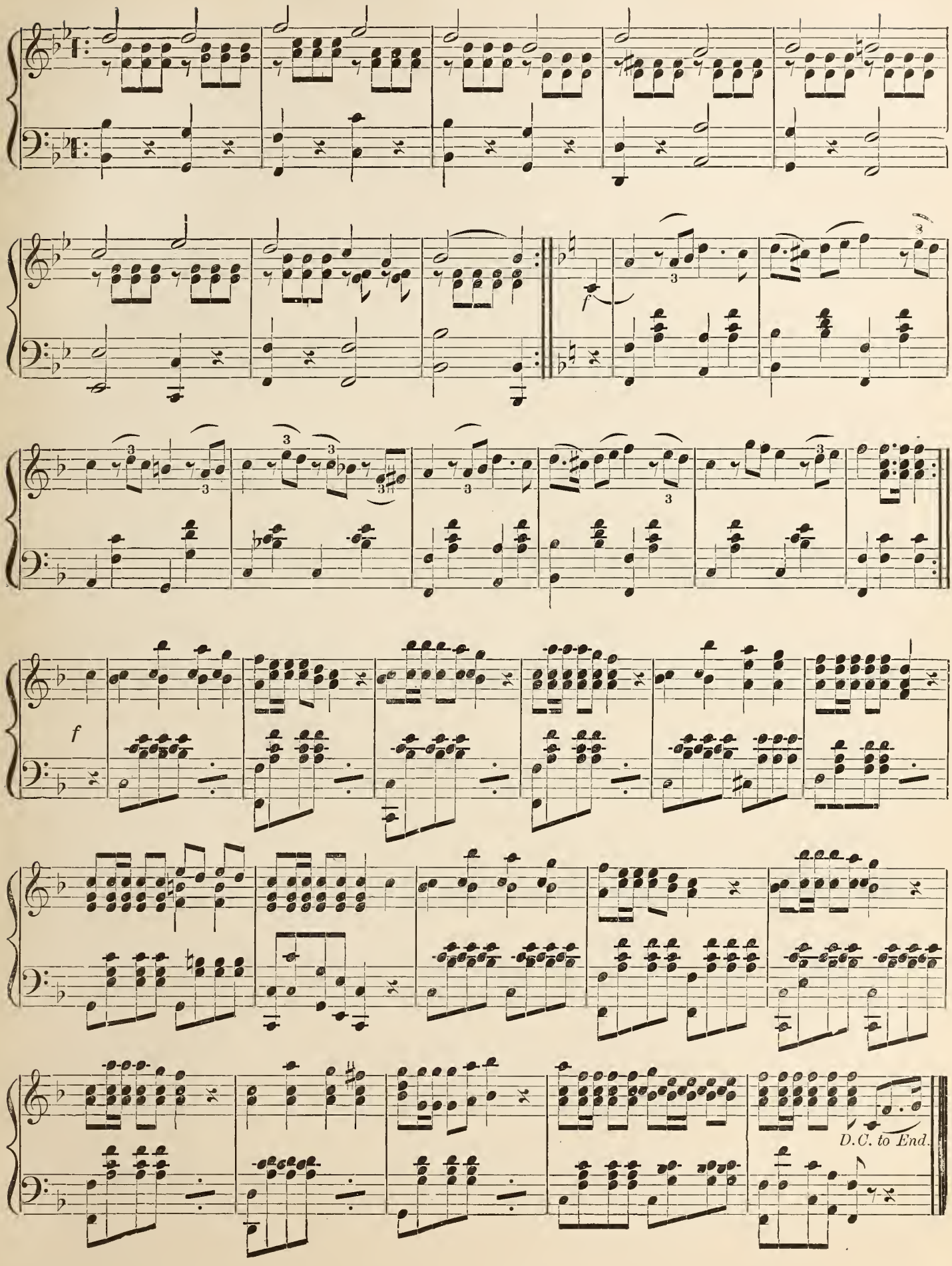


WAVES OF THE OCEAN MARCH.

C. D. BLAKE.




f
End.
Trio.
p
il canto marcato.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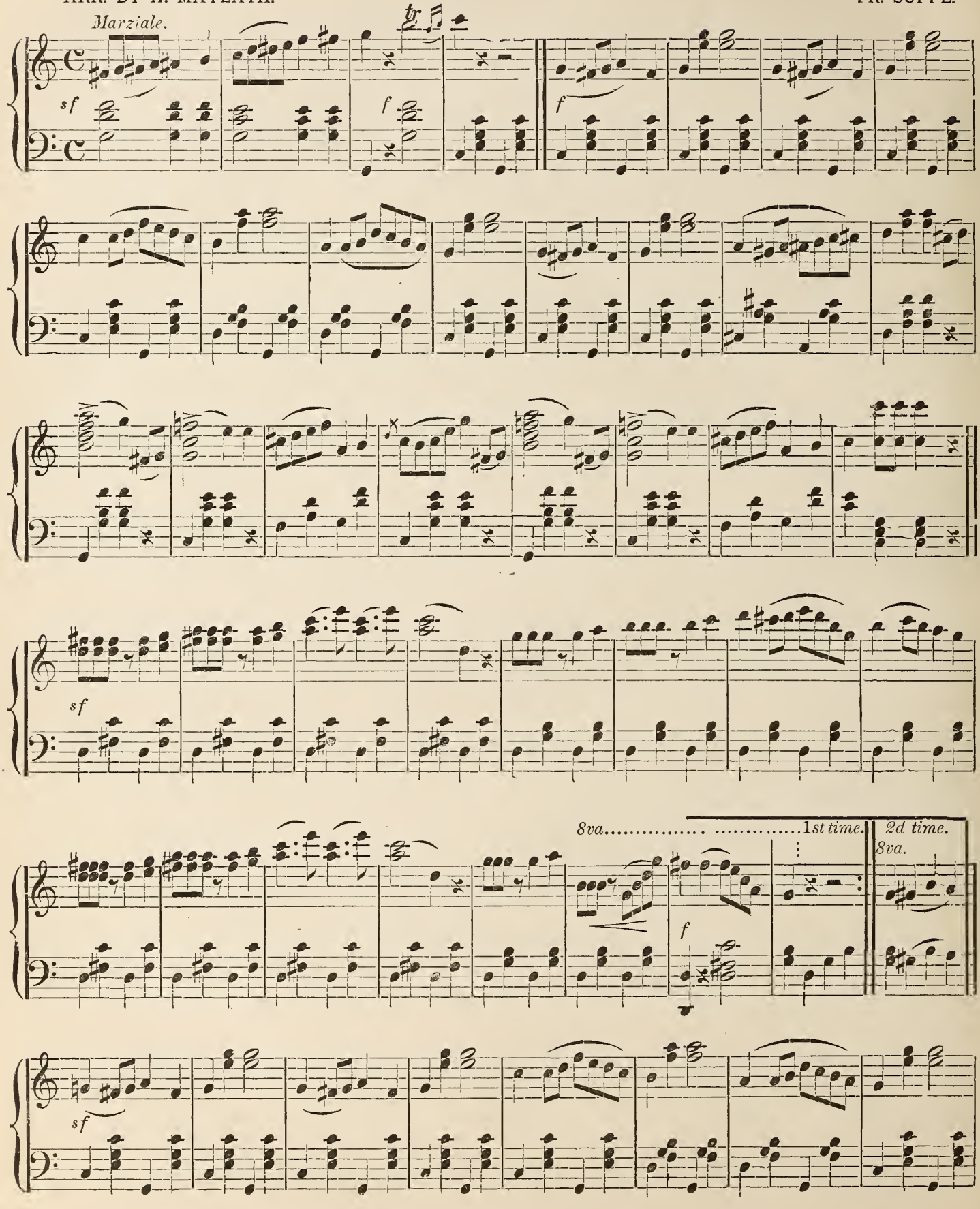
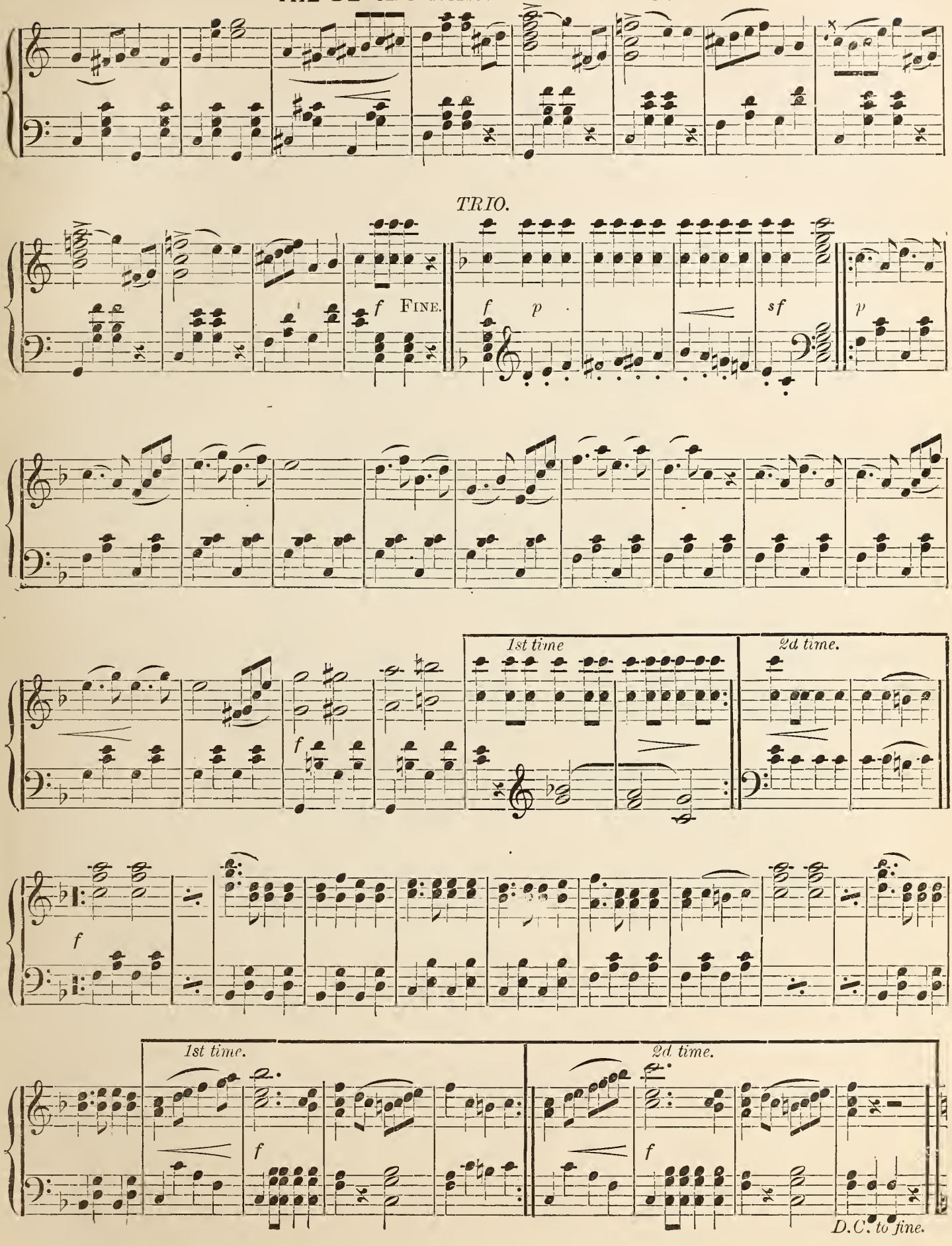
f
D.C. to End.

THE DEVIL'S MARCH.

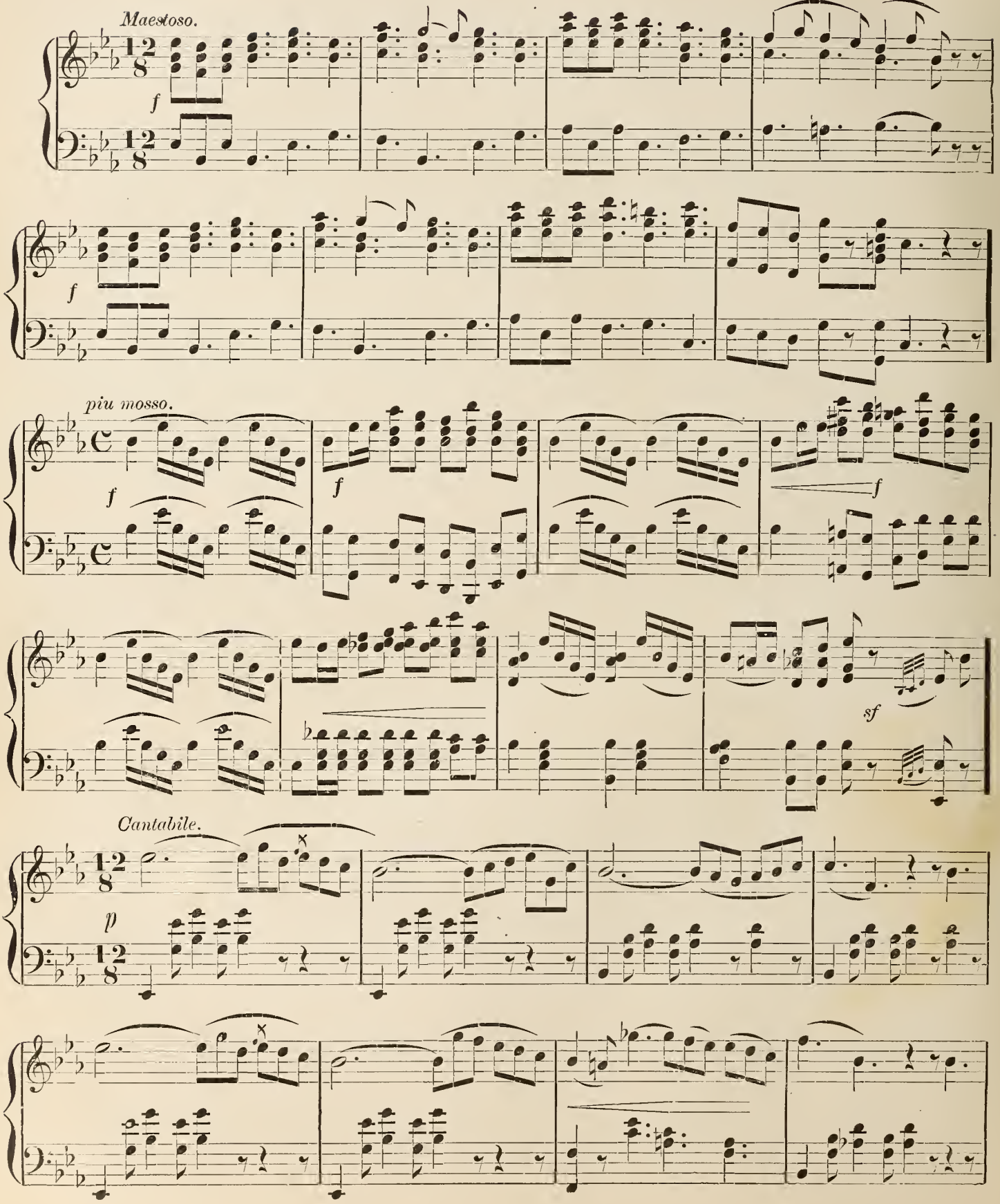
ARR. BY H. MAYLATH. FR. SUPPÉ.




TRIO.
f
FINE.
f
p
sf
p
f
1st time
2d time.
f
1st time.
2d time.
f
f
D.C. to fine.

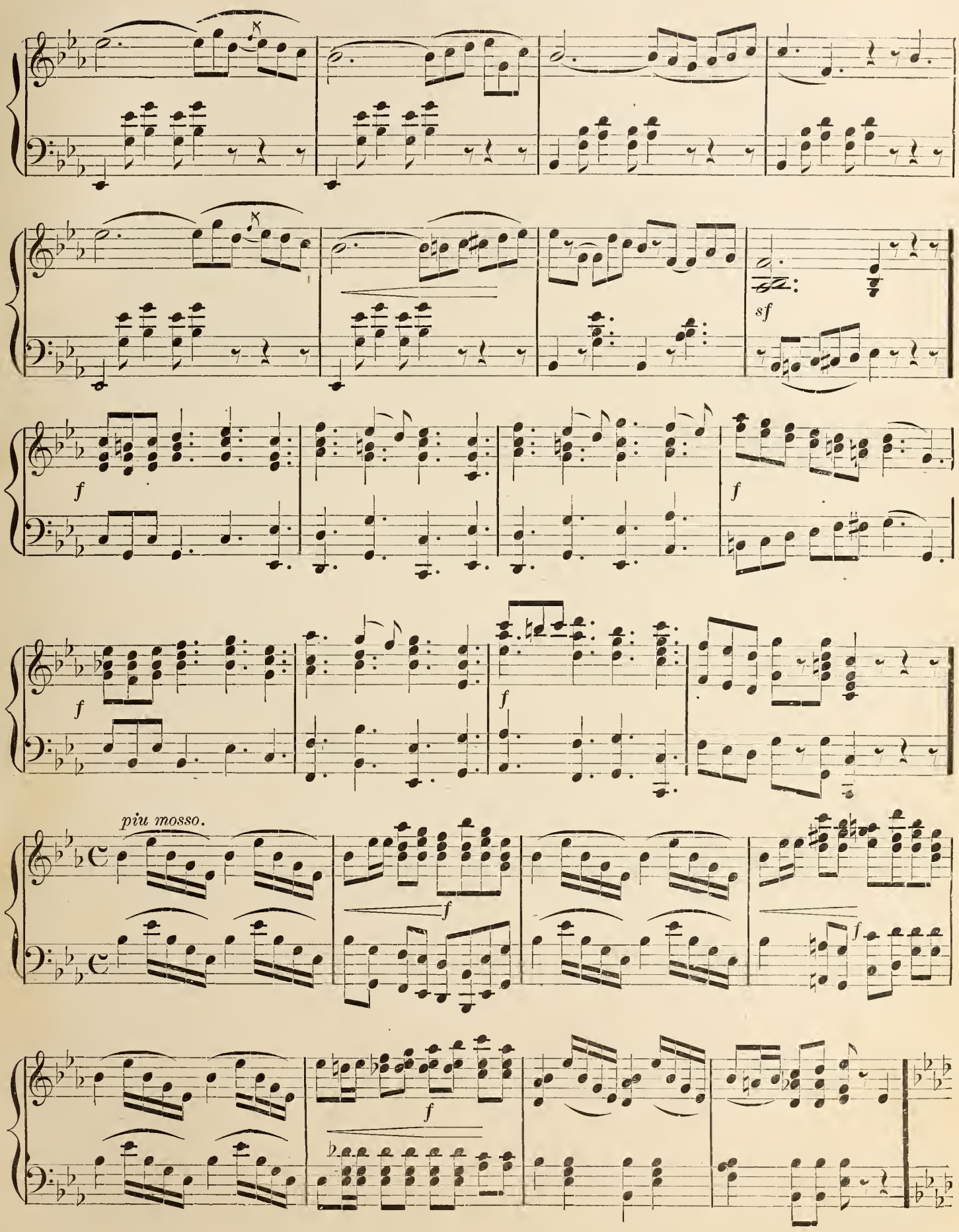
CORONATION MARCH.

From MEYERBEER'S Opera, "THE PROPHETE."

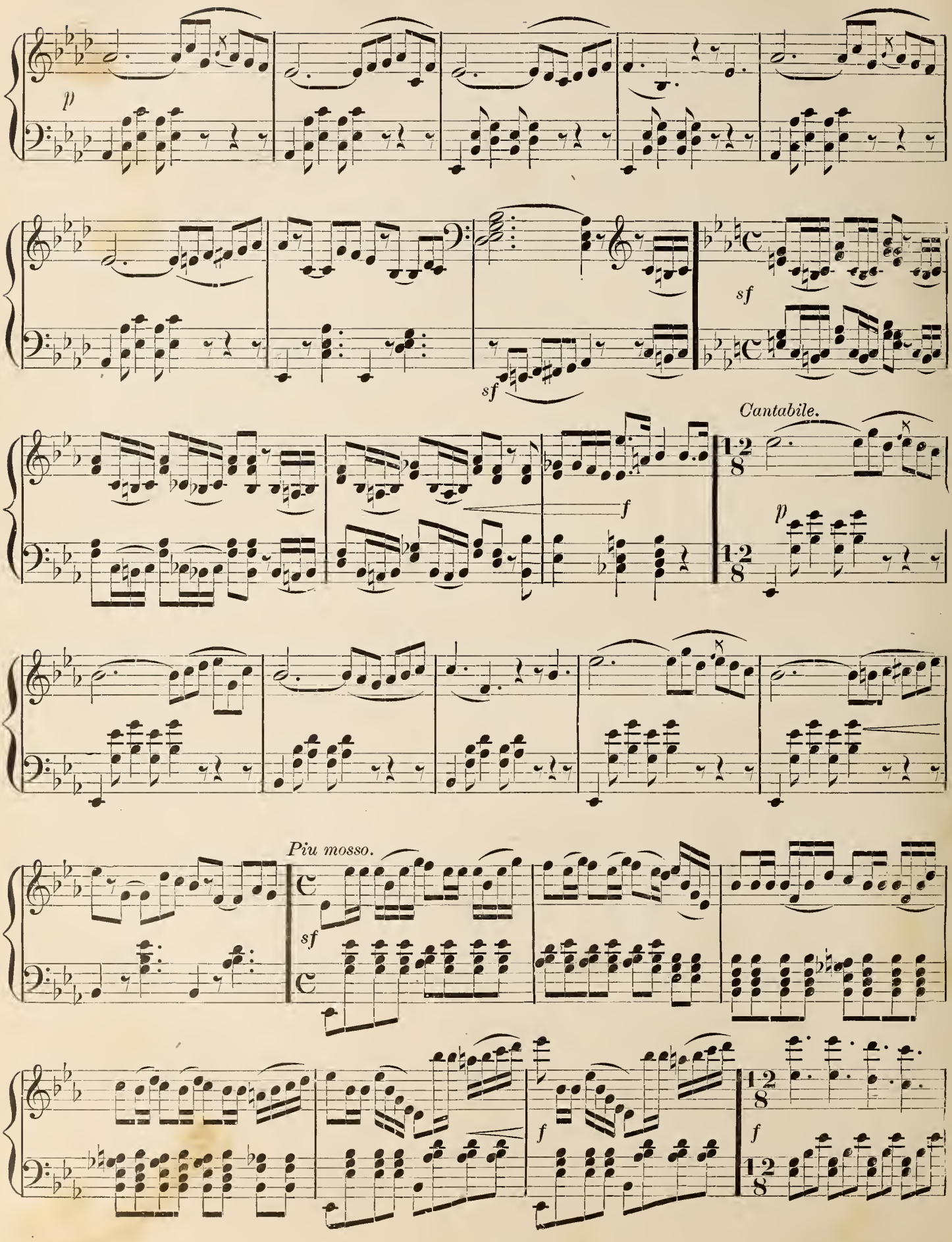


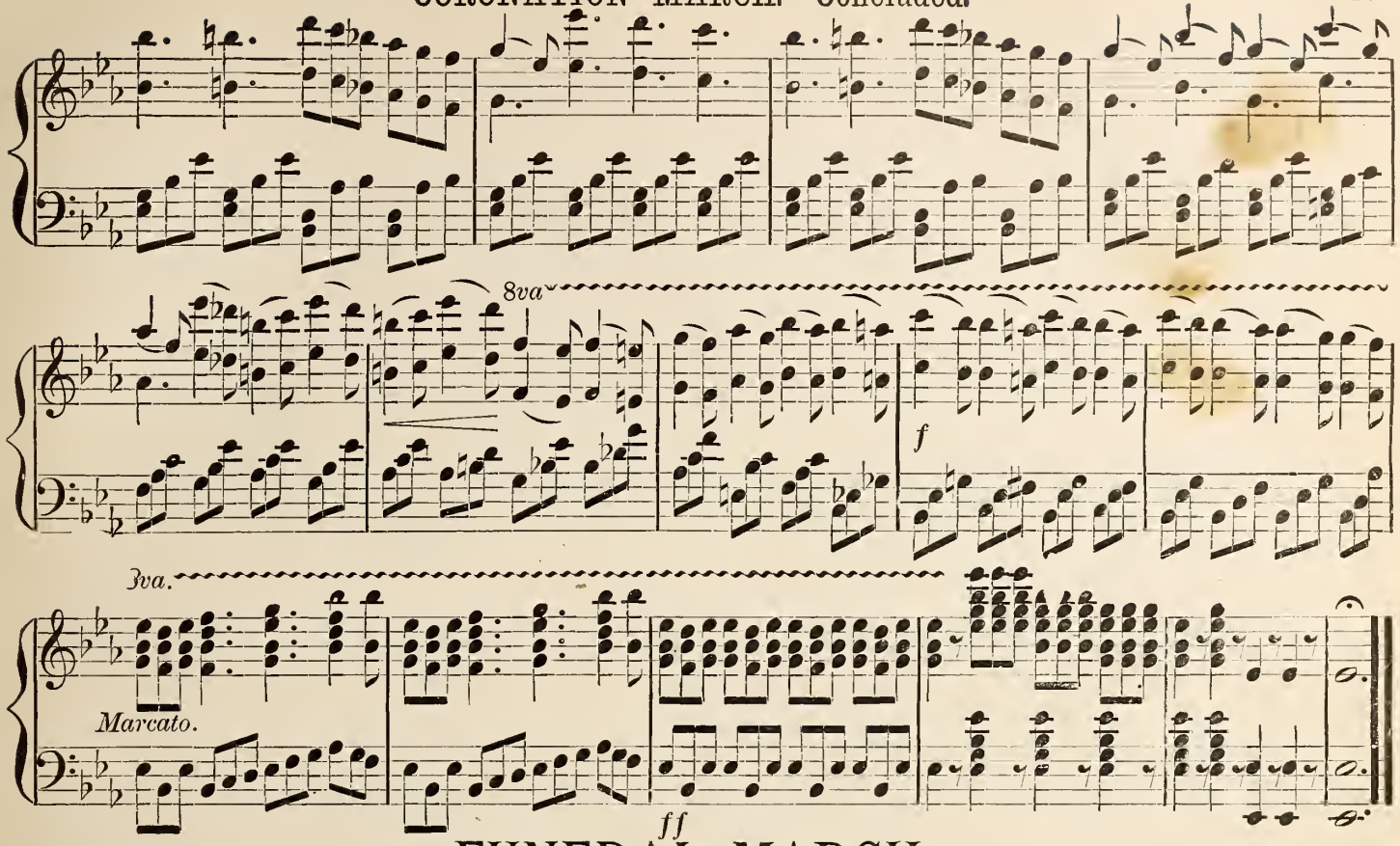
F. CHOPIN.

CORONATION MARCH. Continued.



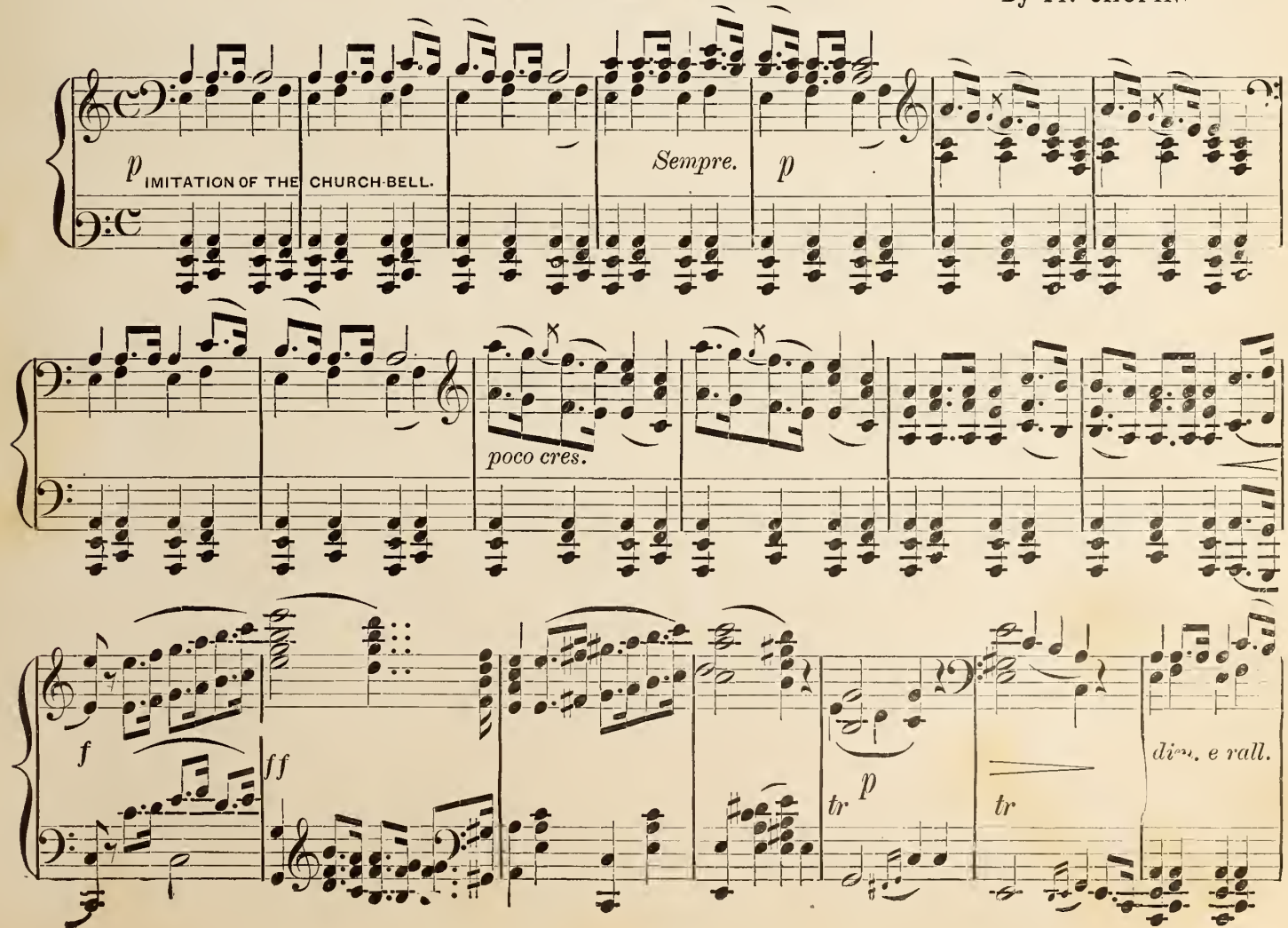
CORONATION MARCH. Continued.



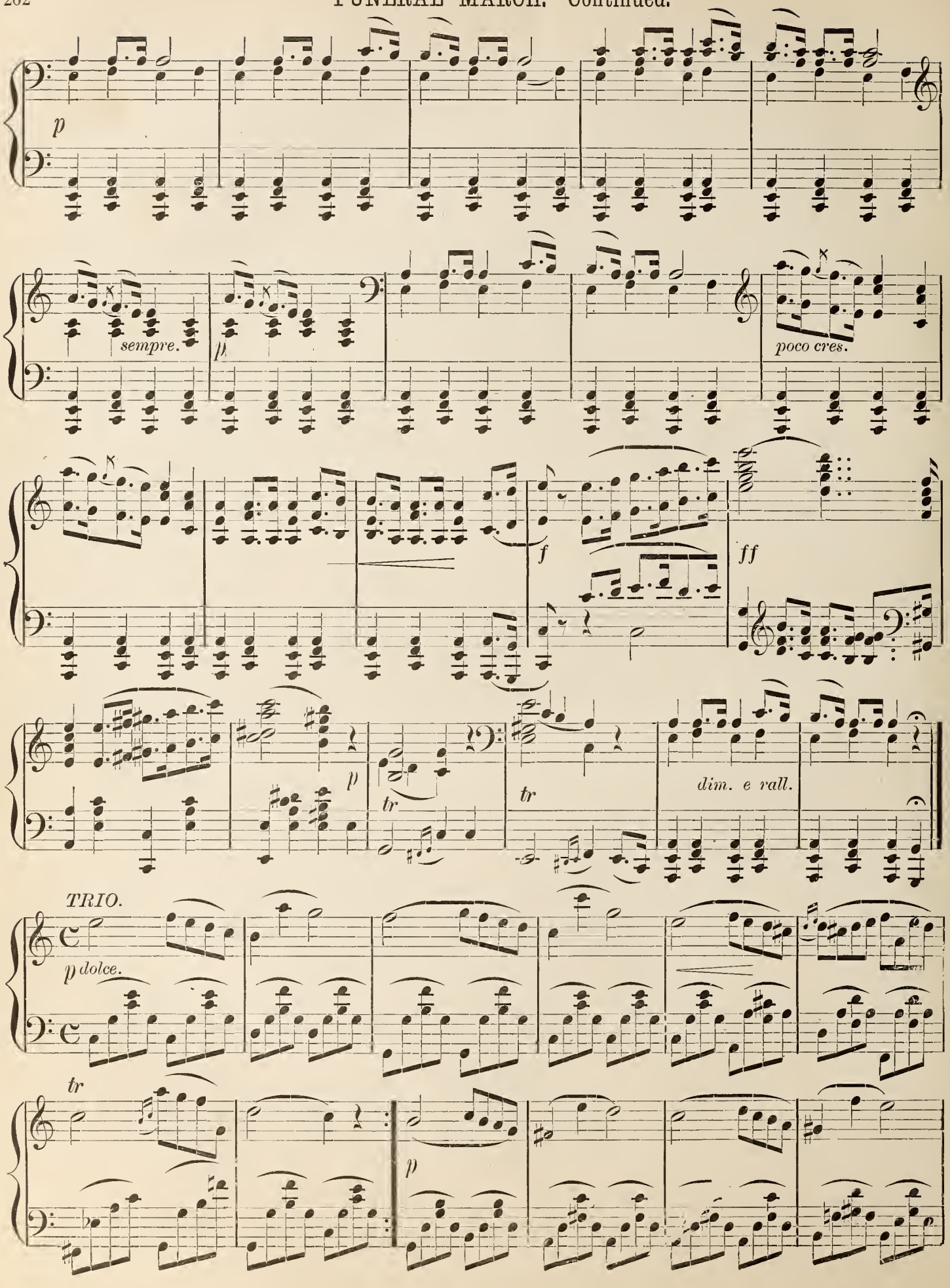


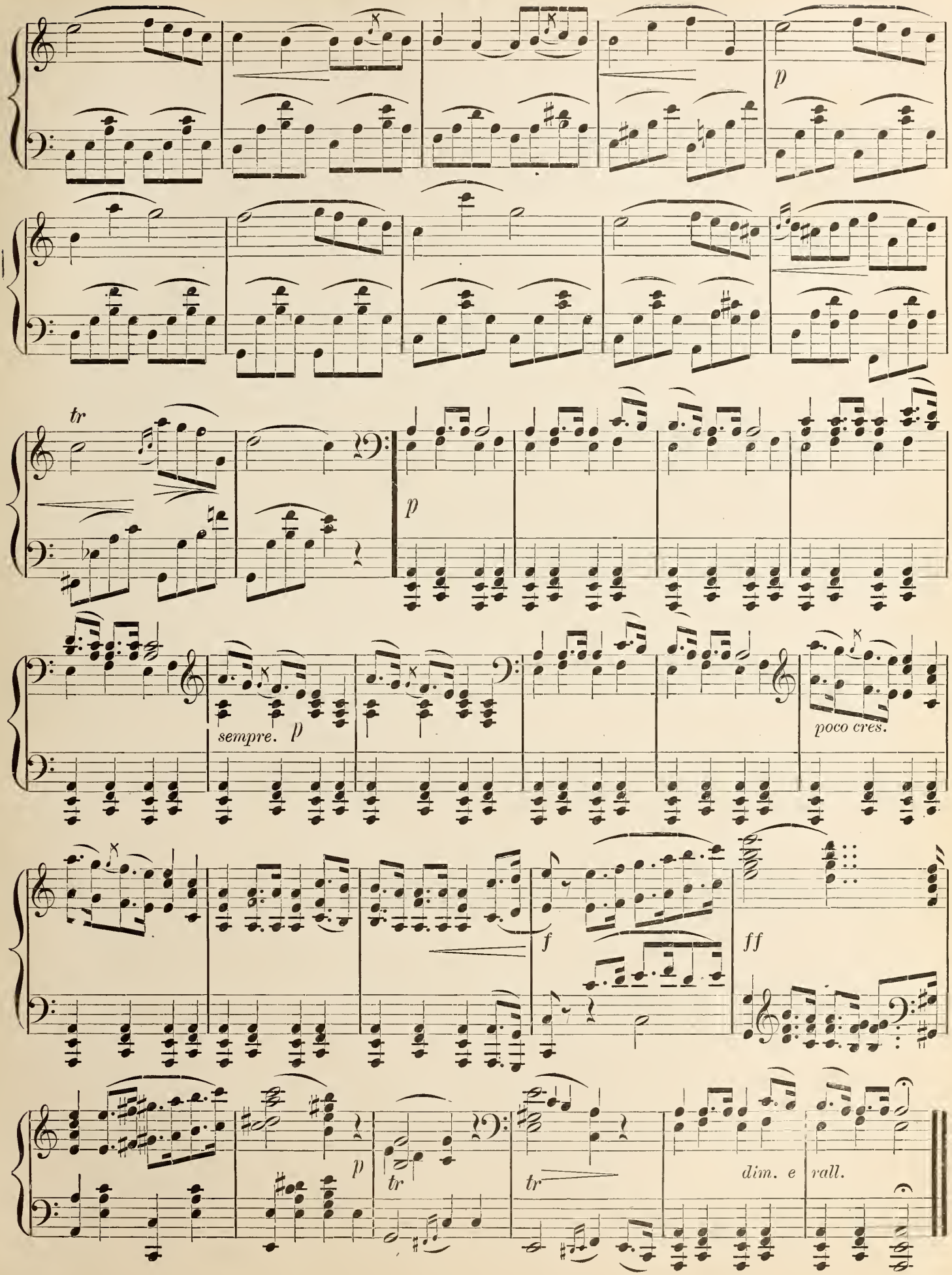
FUNERAL MARCH.

By Fr. CHOPIN.



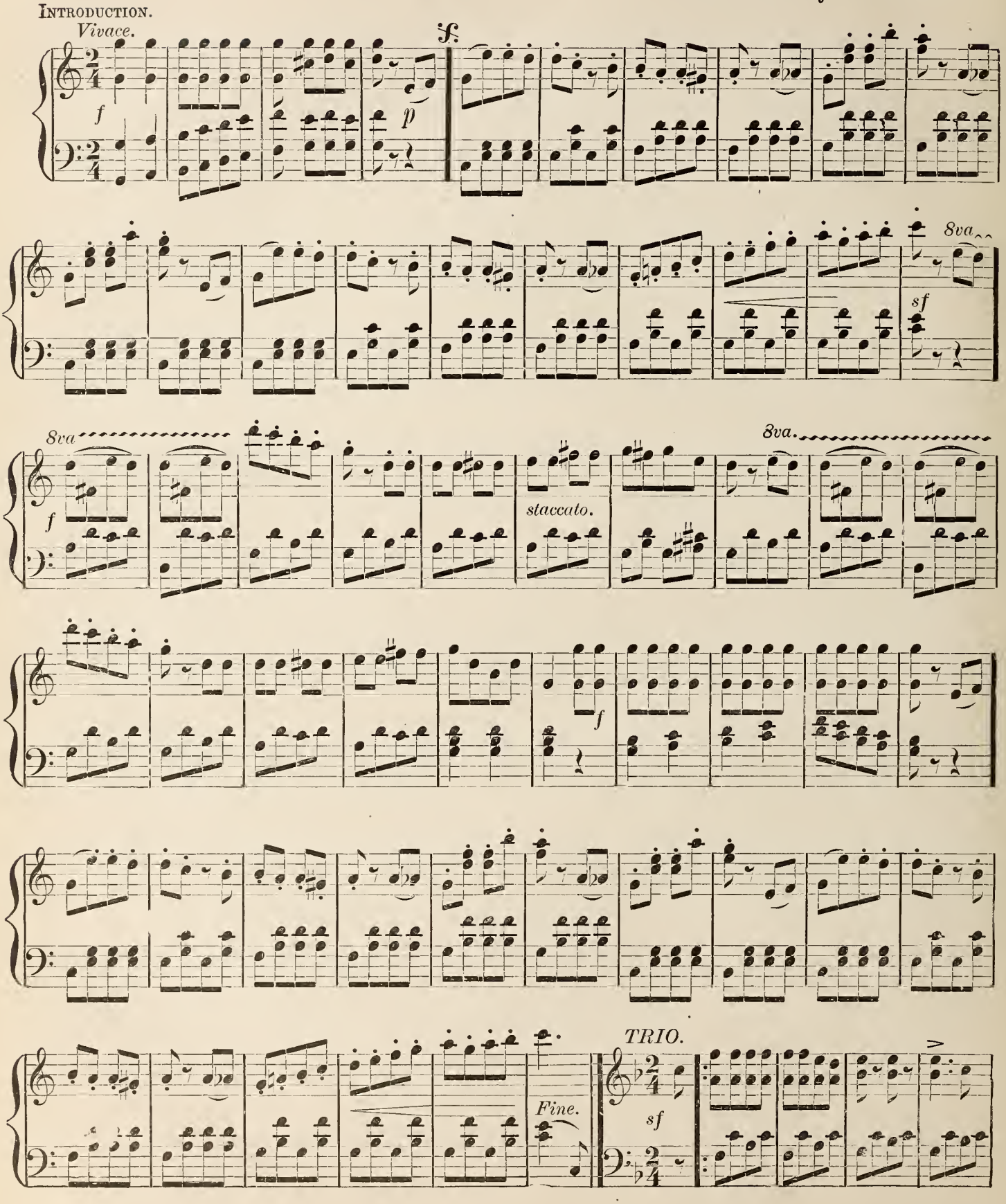
FUNERAL MARCH. Continued.

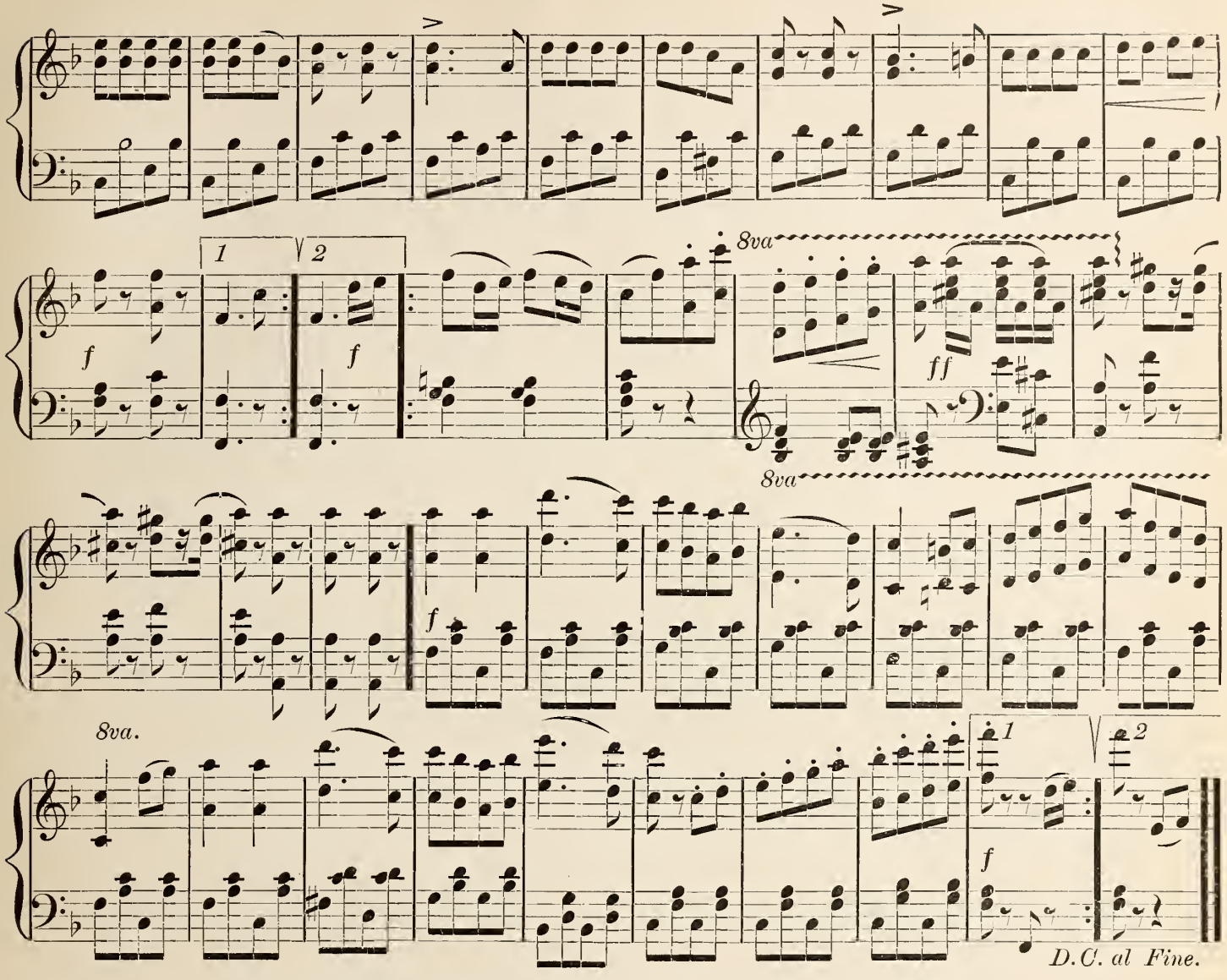



p
tr
p
sempre. p
poco cres.
f
ff
p
tr
tr
dim. e rall.

JOLLY BROTHERS GALOP.

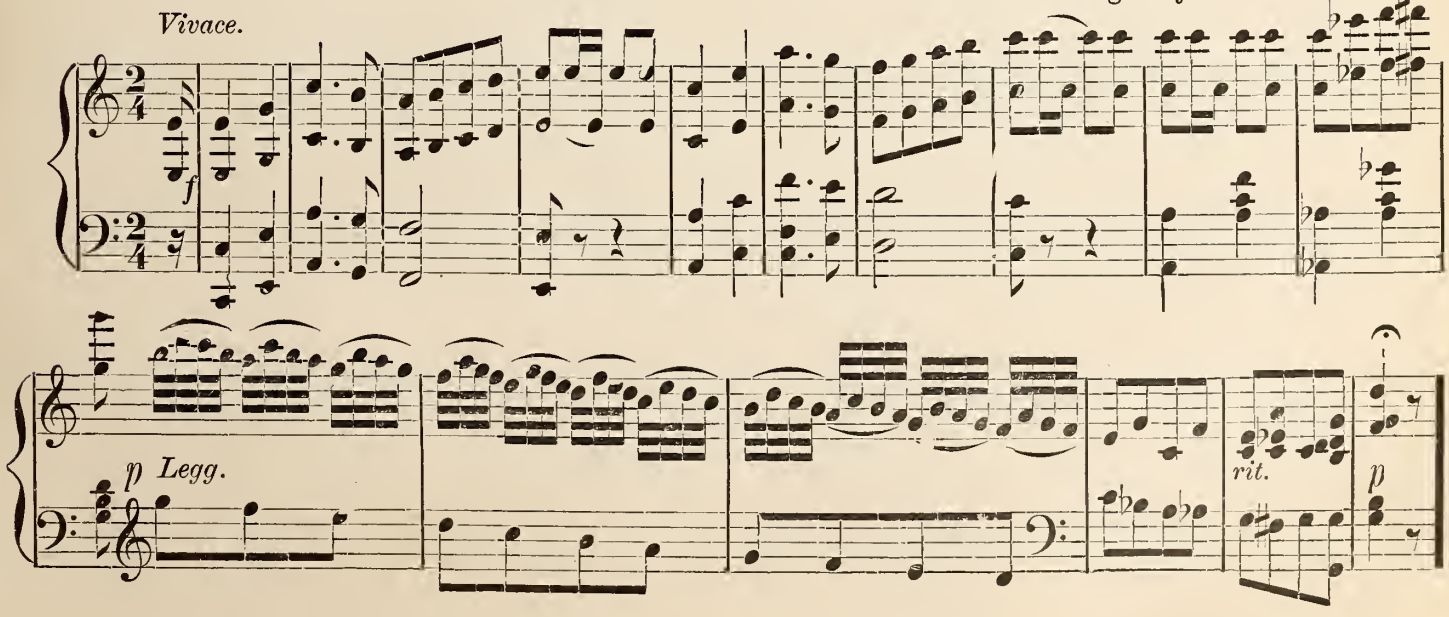
BUDIK. Arr. by H. MAYLATH.

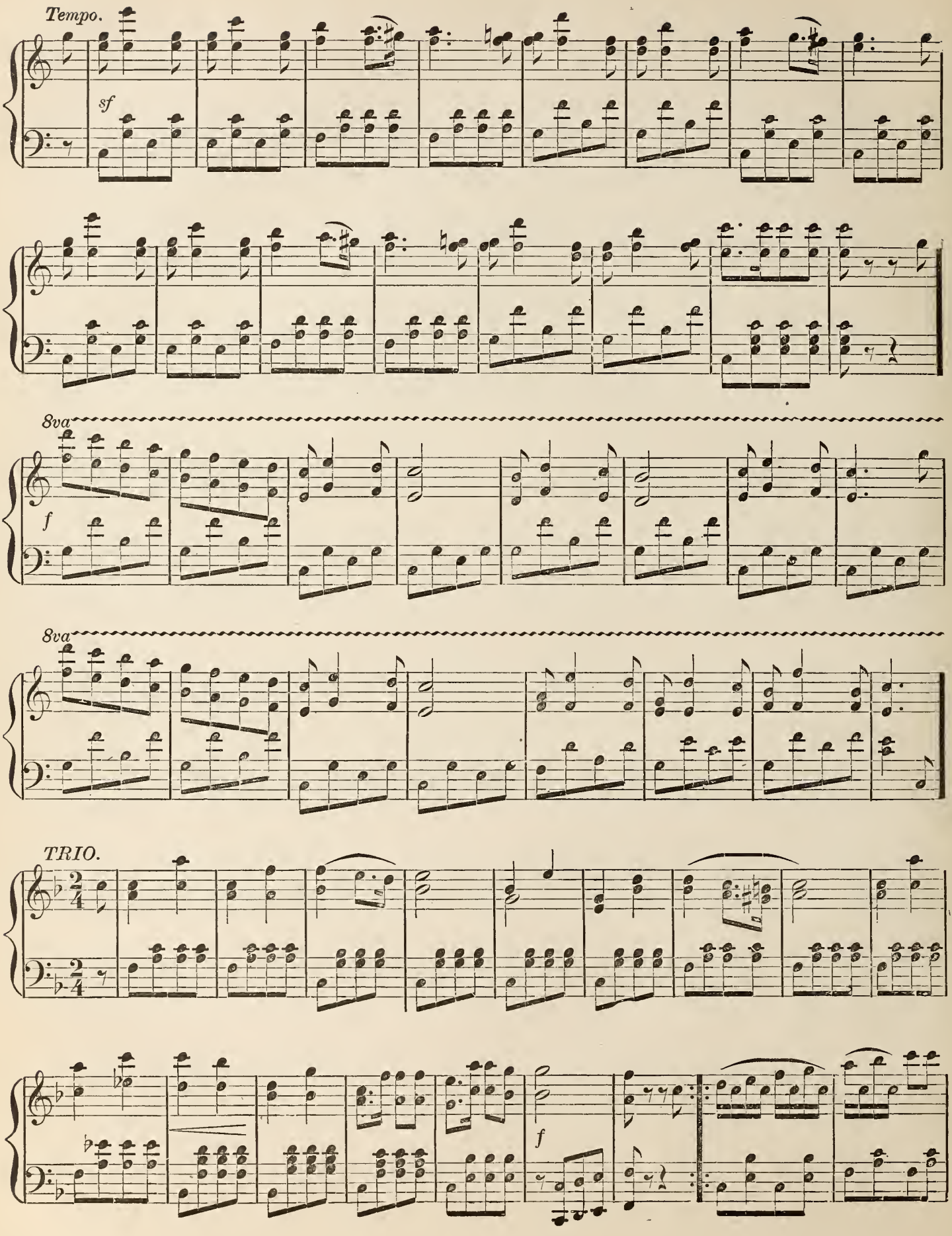


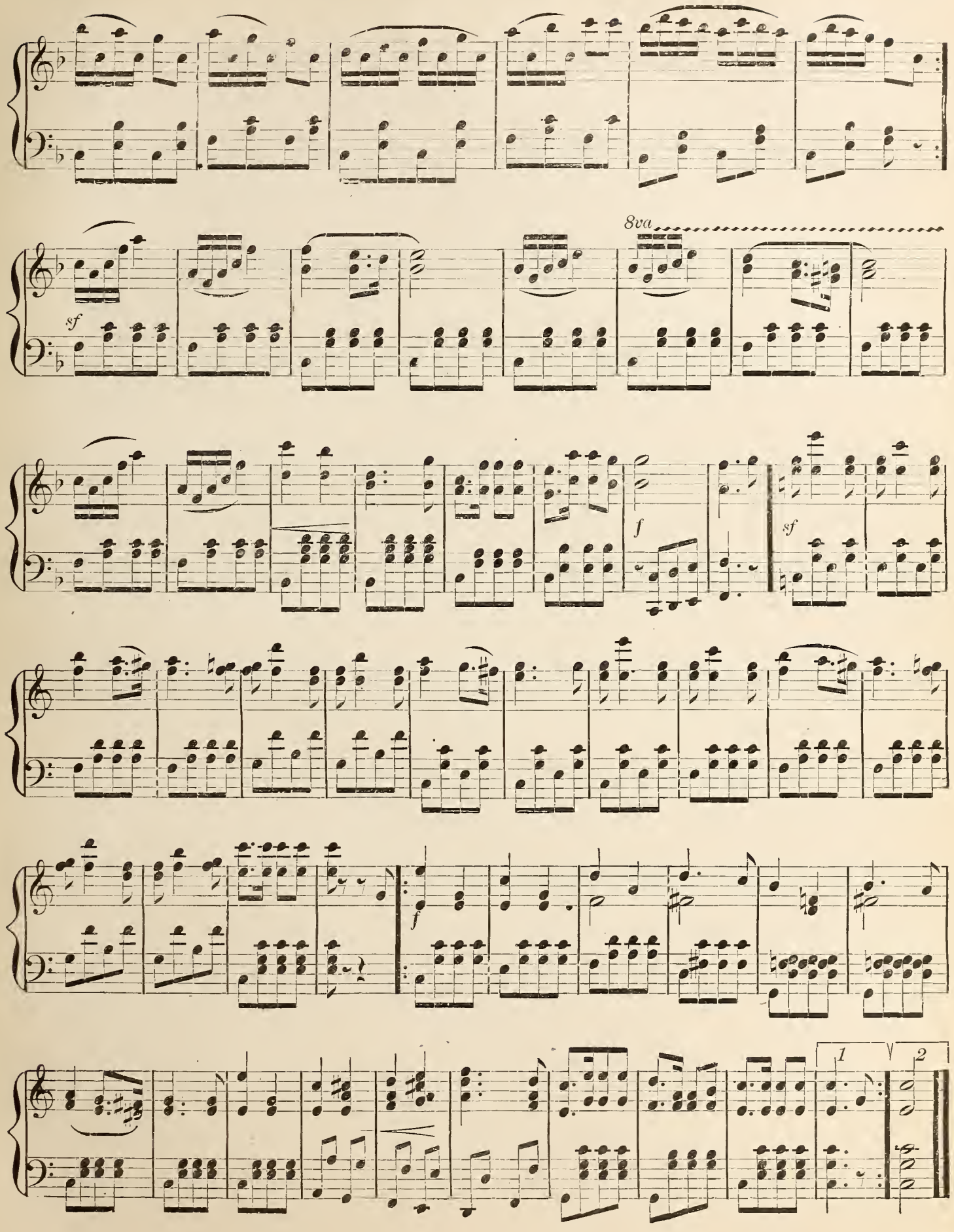


WAVES OF THE OCEAN GALOP.

C. D. BLAKE. Arranged by H. MAYLATH.

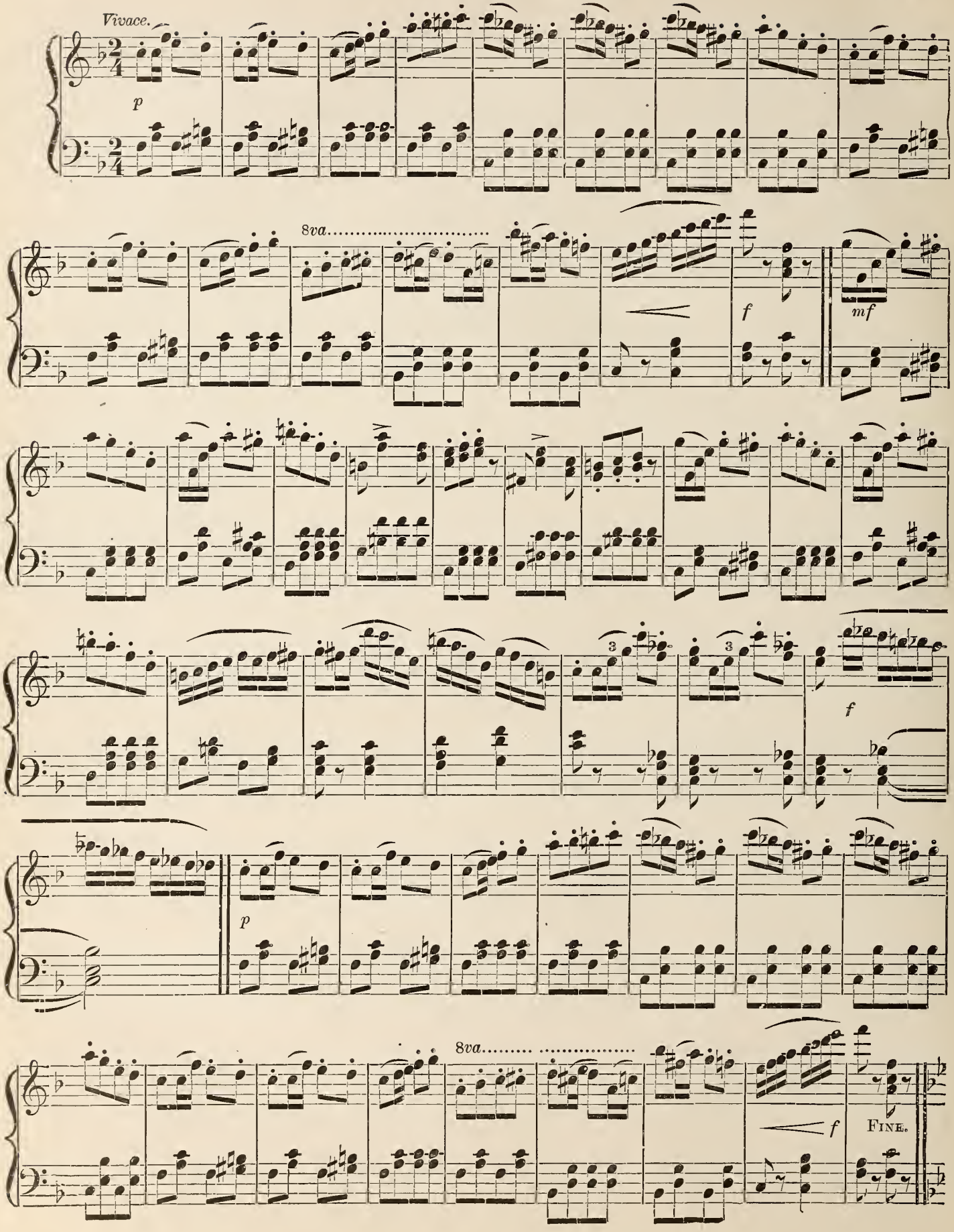


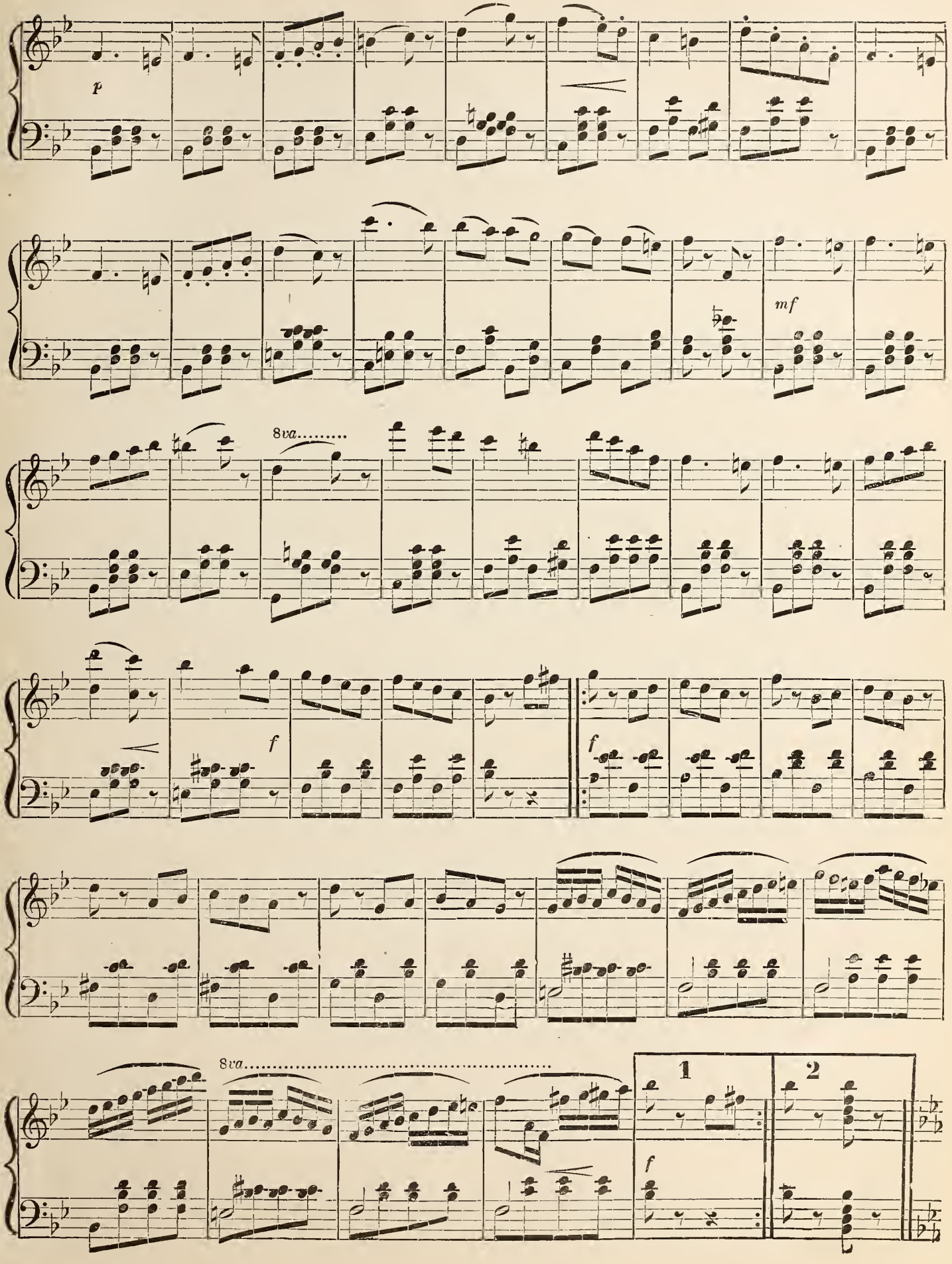

Tempo.
sf
8va
f
8va
TRIO.
f

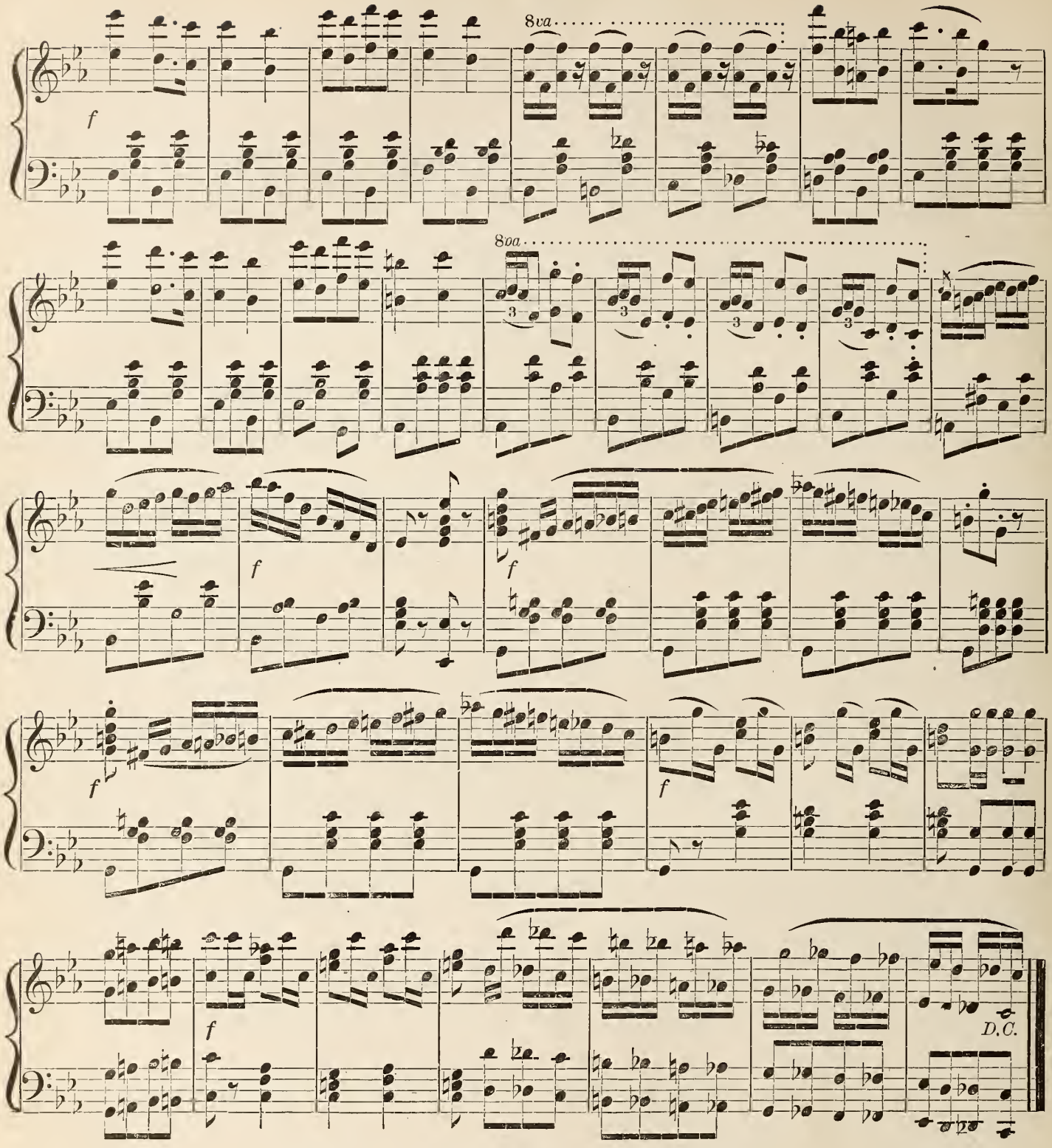

8va
sf
f
sf
f
1
2

QUI VIVE GALOP.

GANZ.

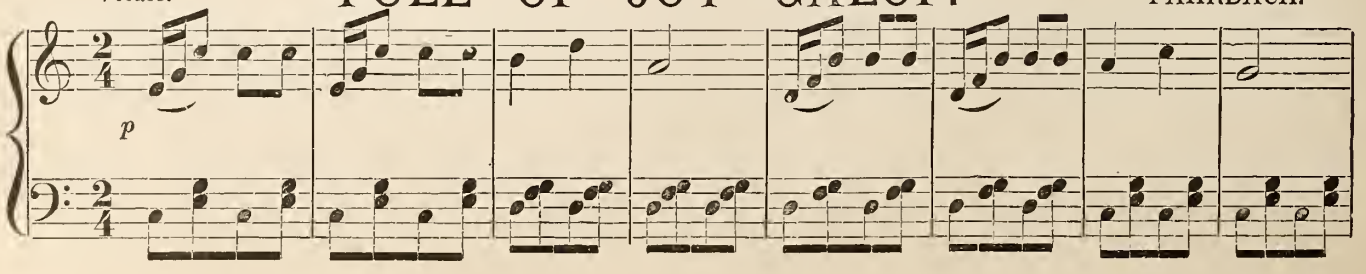


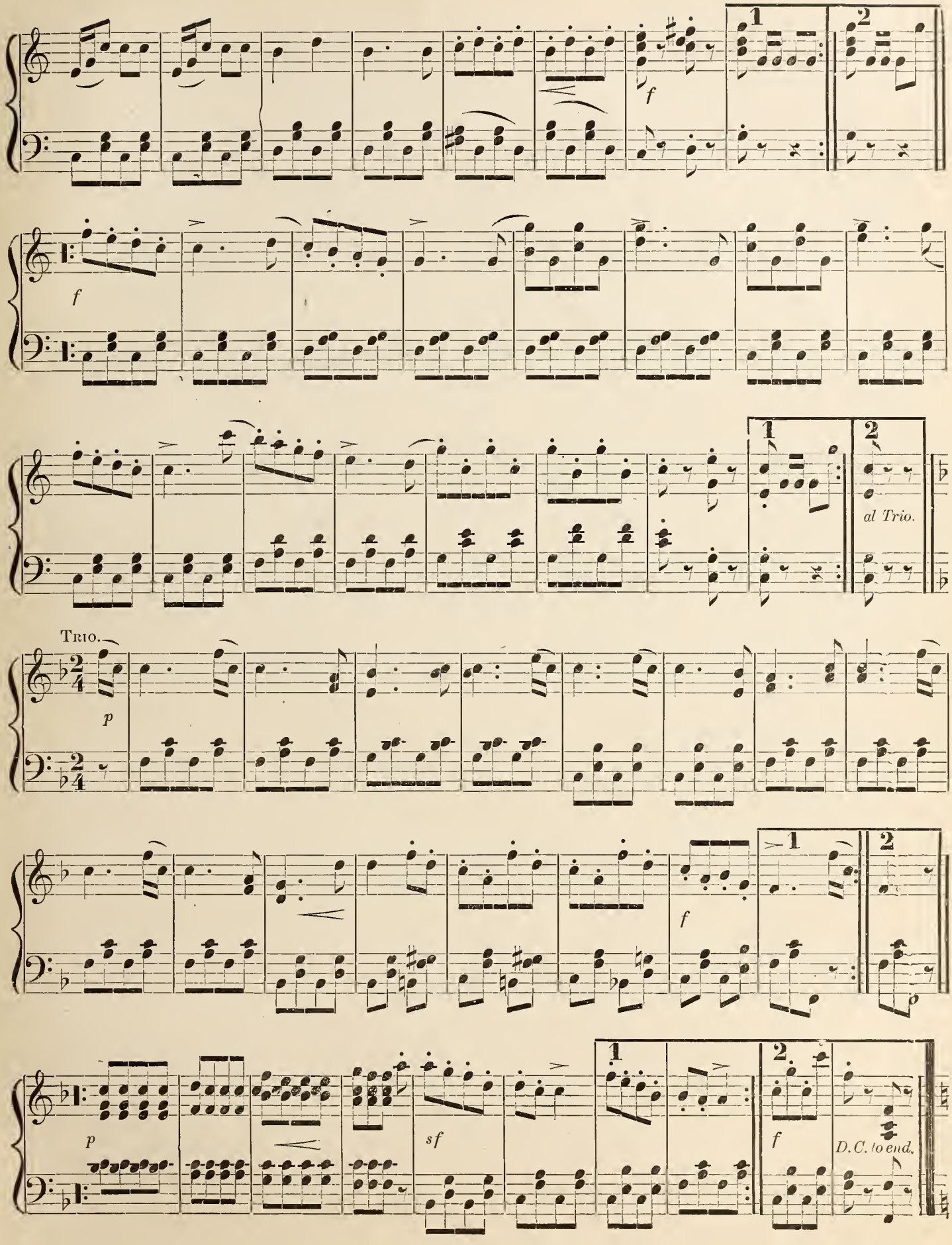

p
mf
8va.....
f
f
8va.....
1
2
f



FULL OF JOY GALOP.

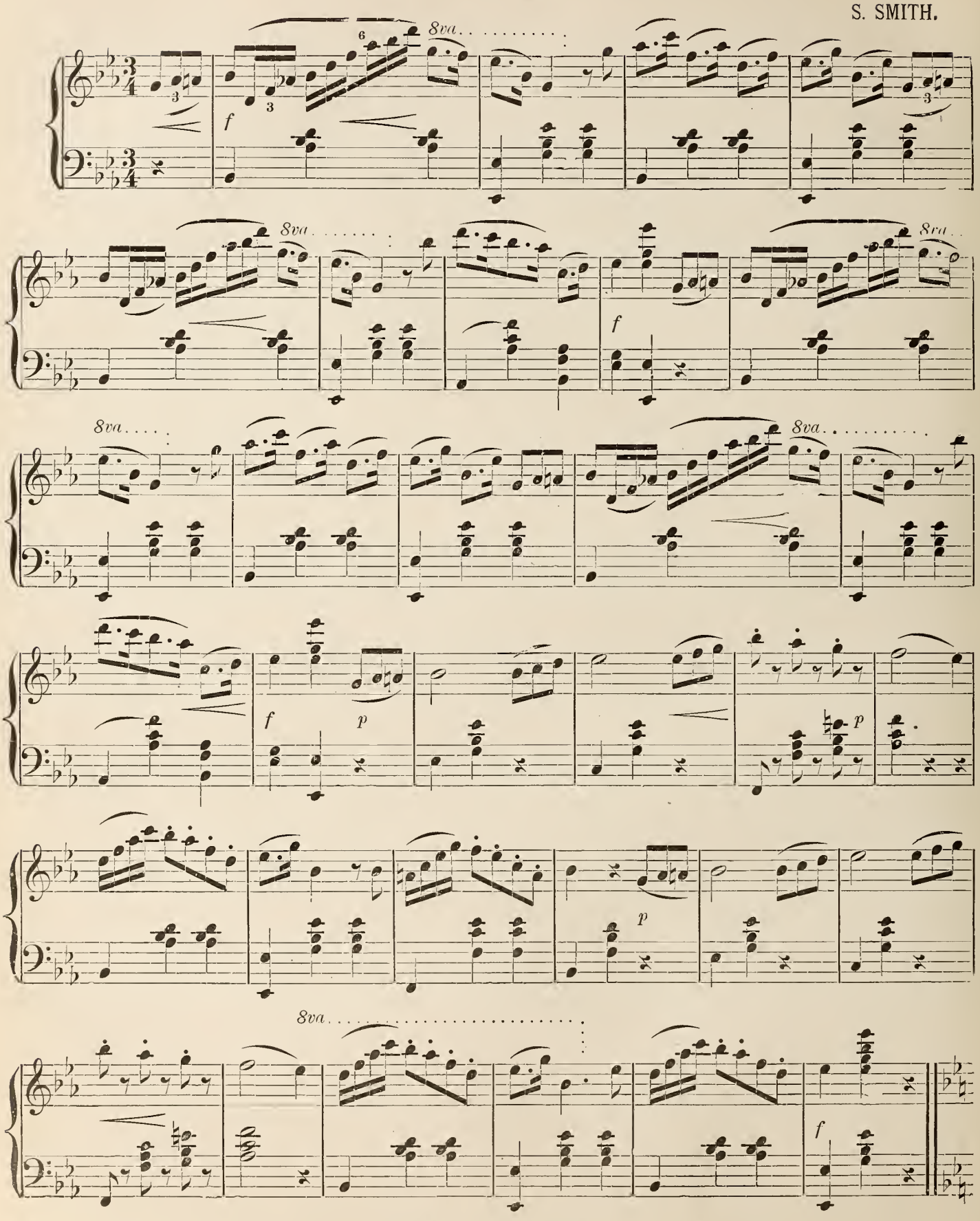
FAHRBACH.




1
2
f
f
1
2
al Trio.
Trio.
p
f
1
2
p
sf
1
2
f
D.C. to end.

LILY OF THE VALLEY MAZURKA.

S. SMITH.



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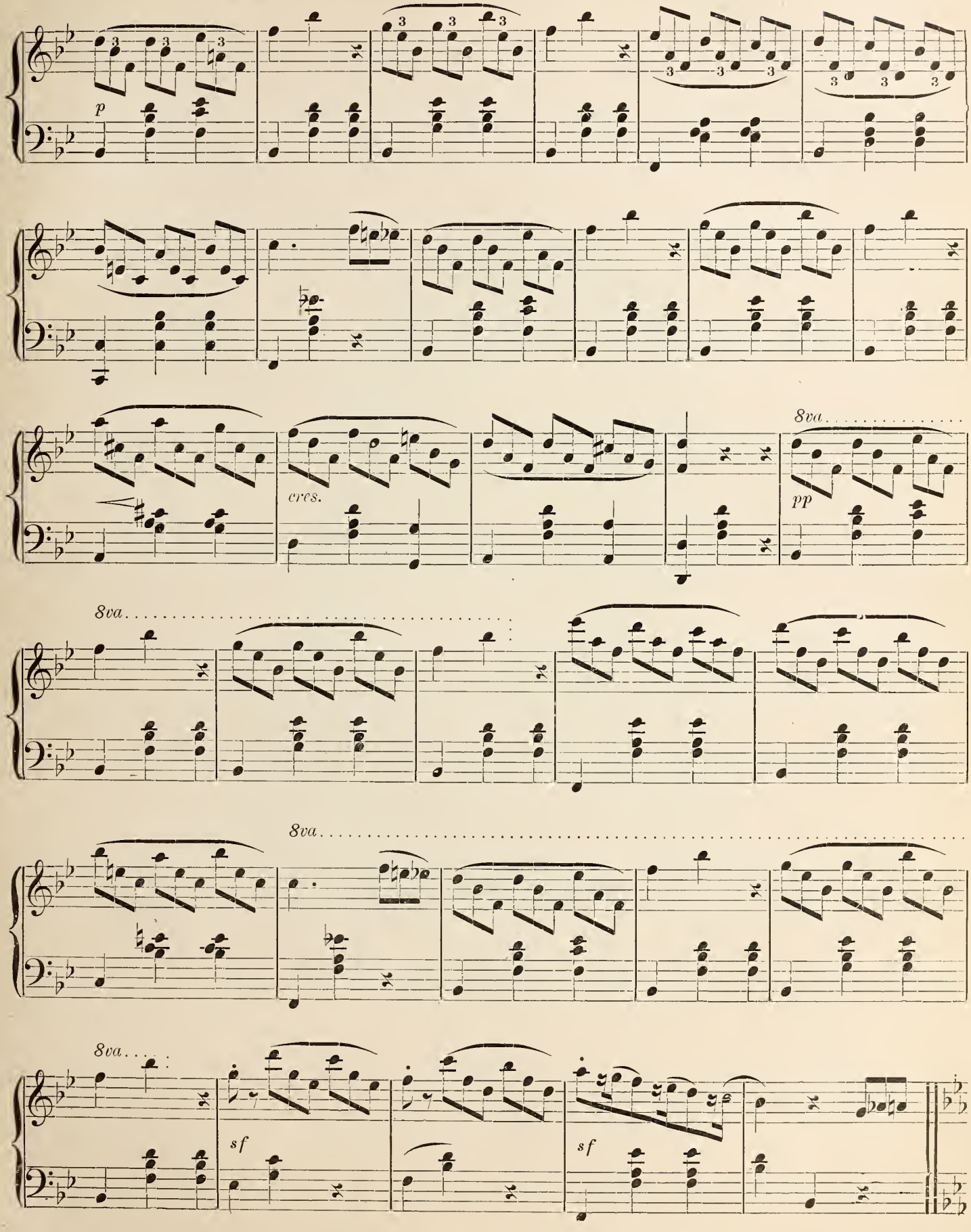
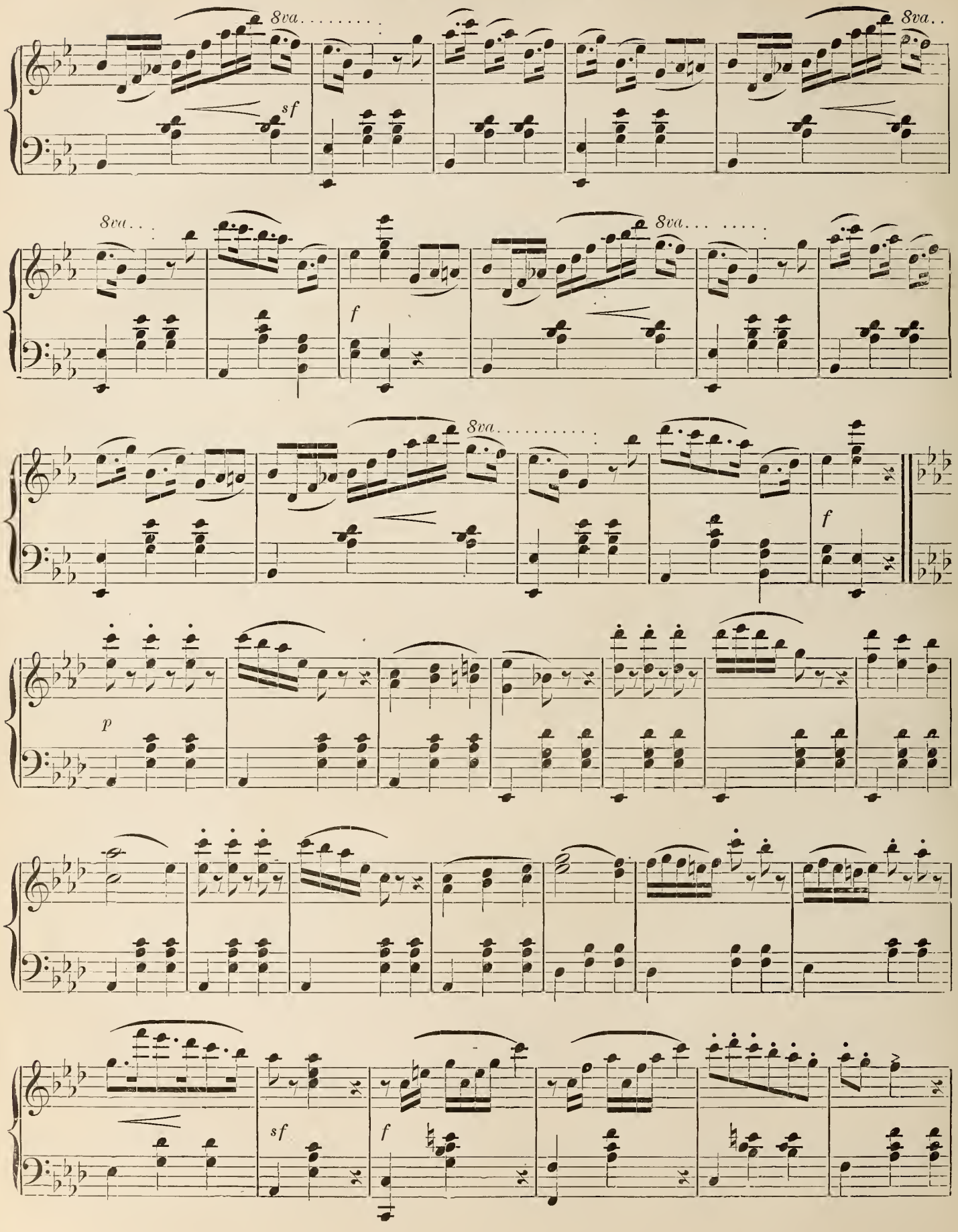
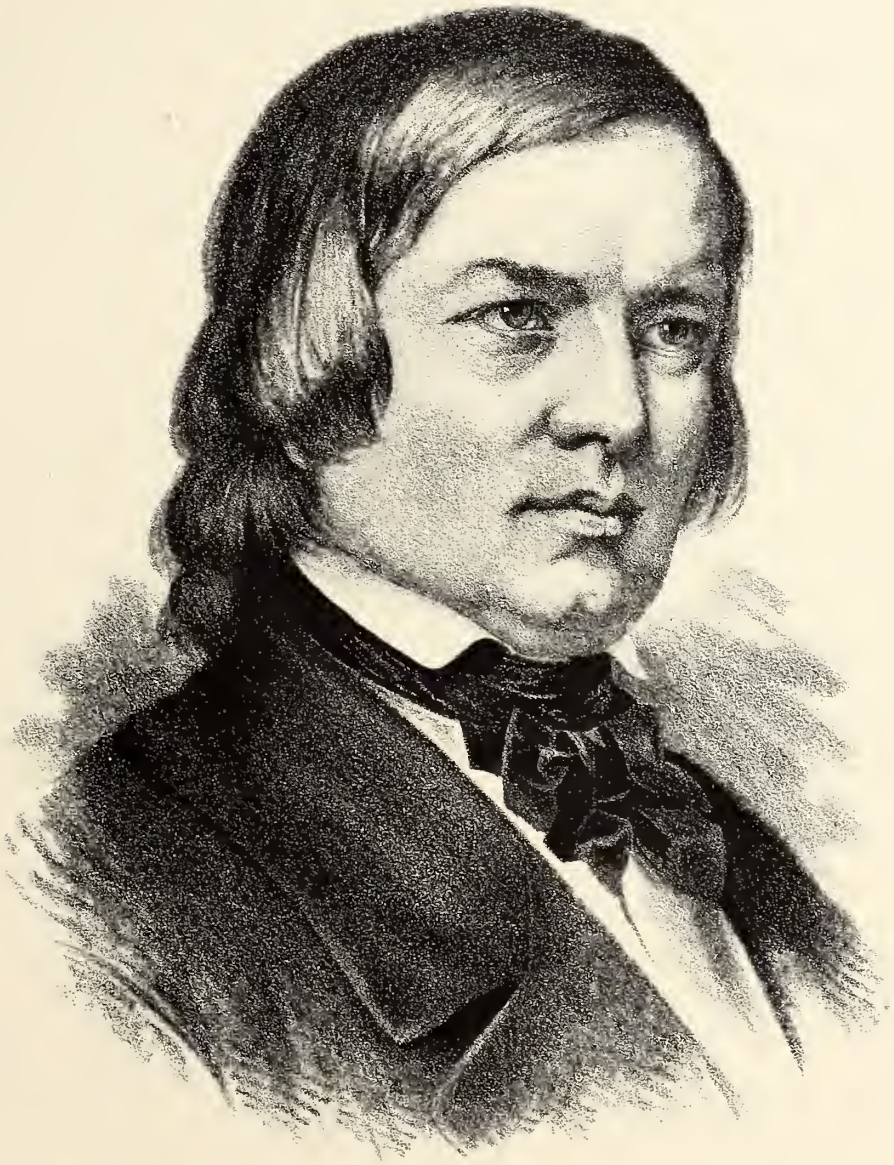
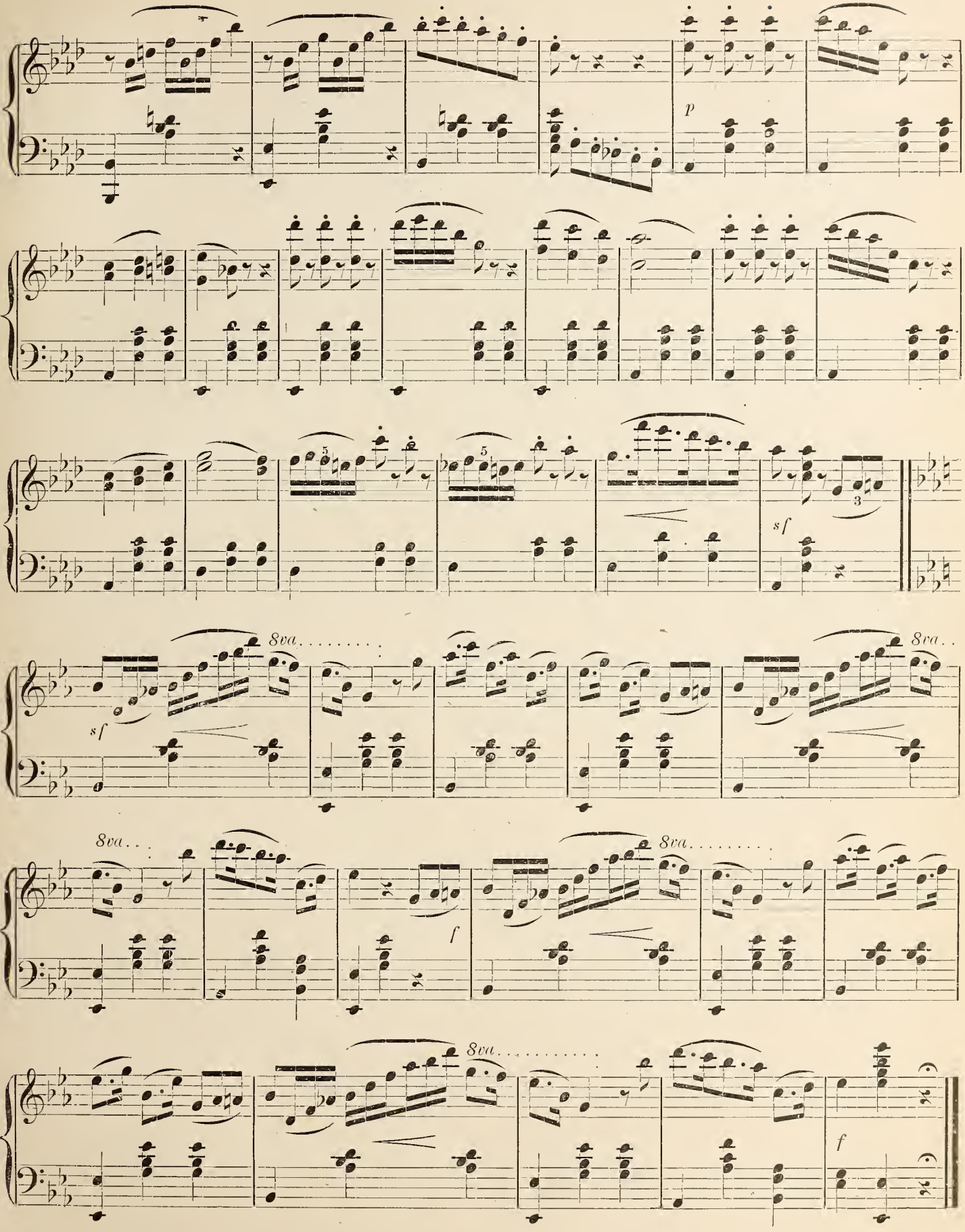

p
cres.
8va
pp
8va
8va
8va
sf
sf

LILY OF THE VALLEY MAZURKA. Continued.



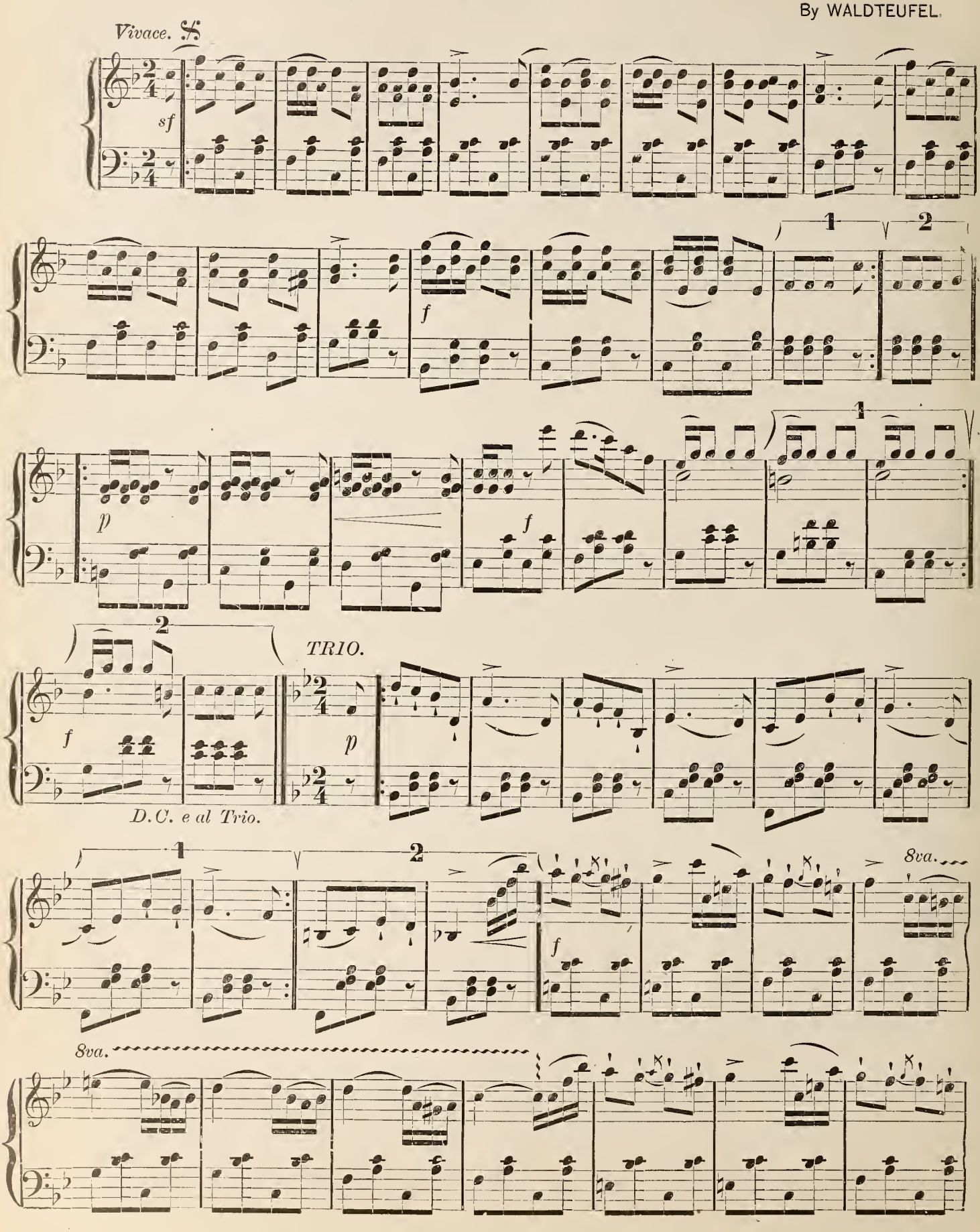


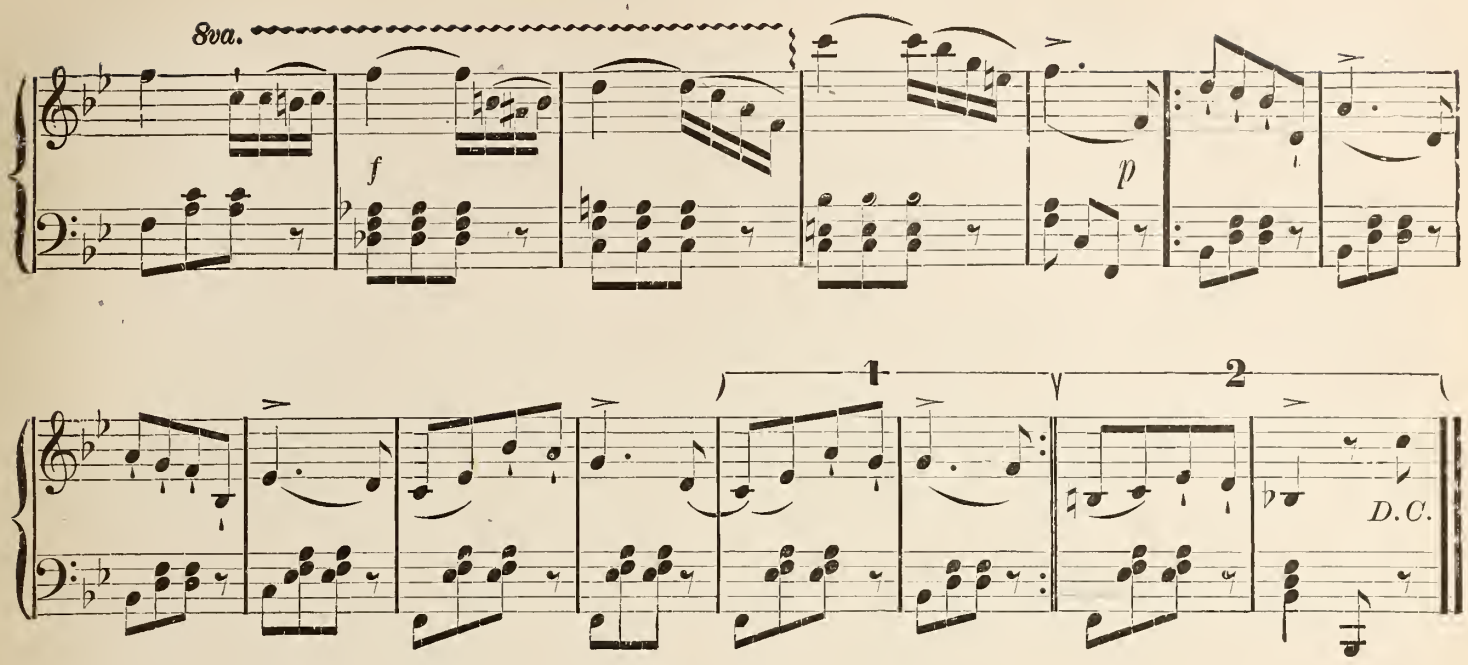
R. SCHUMANN.


p
sf
8va
sf
8va
8va
f
8va
8va
f

BELLA BOCCA POLKA.

By WALDTEUFEL.

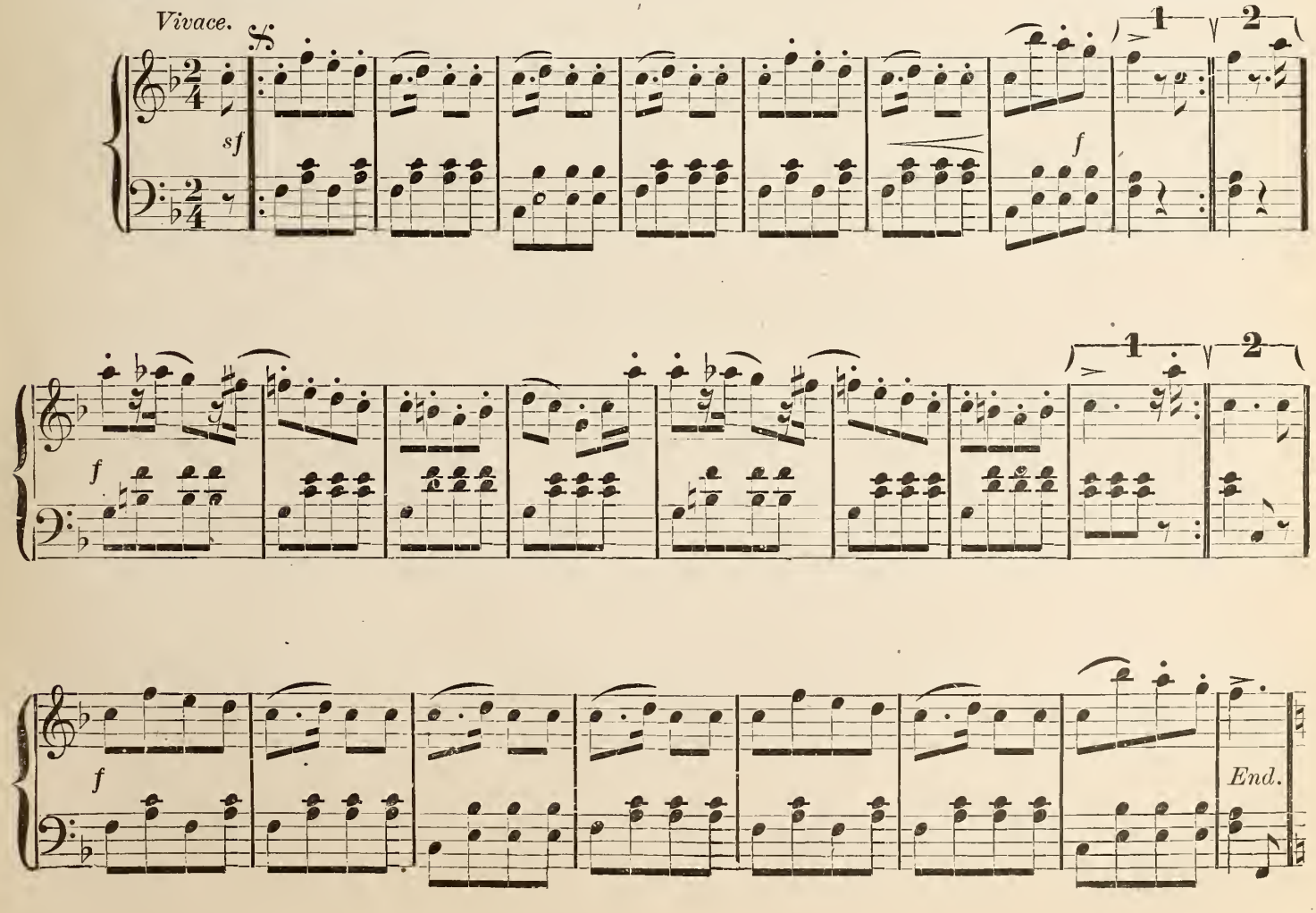




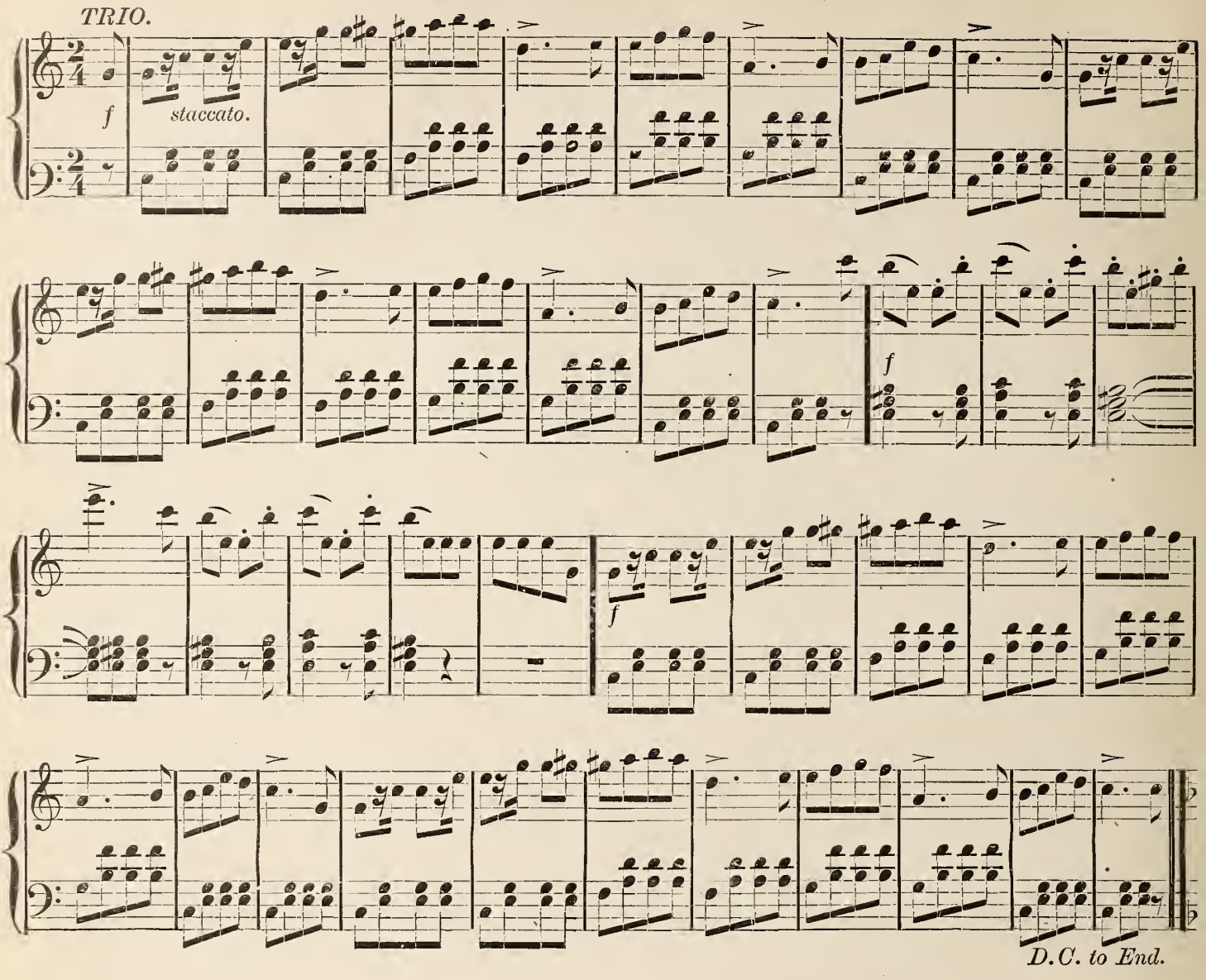
THE STORM POLKA.

Arranged by H. MAYLATH.

By WALLERSTEIN.

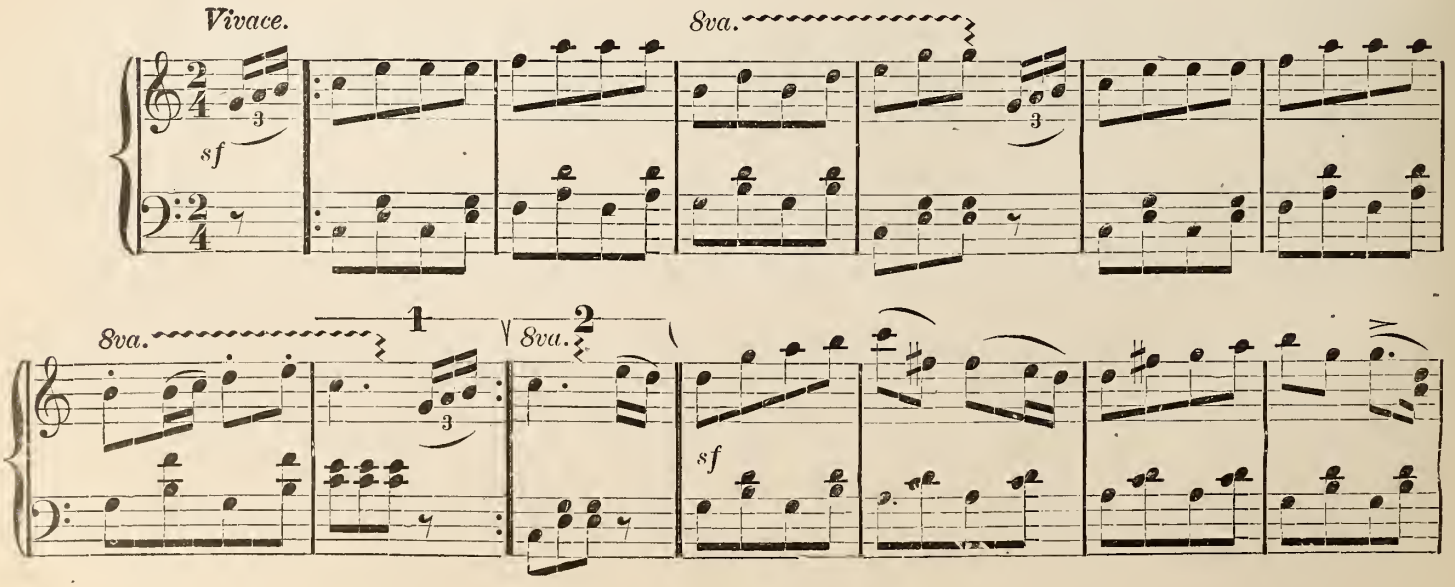


THE STORM POLKA. Concluded.

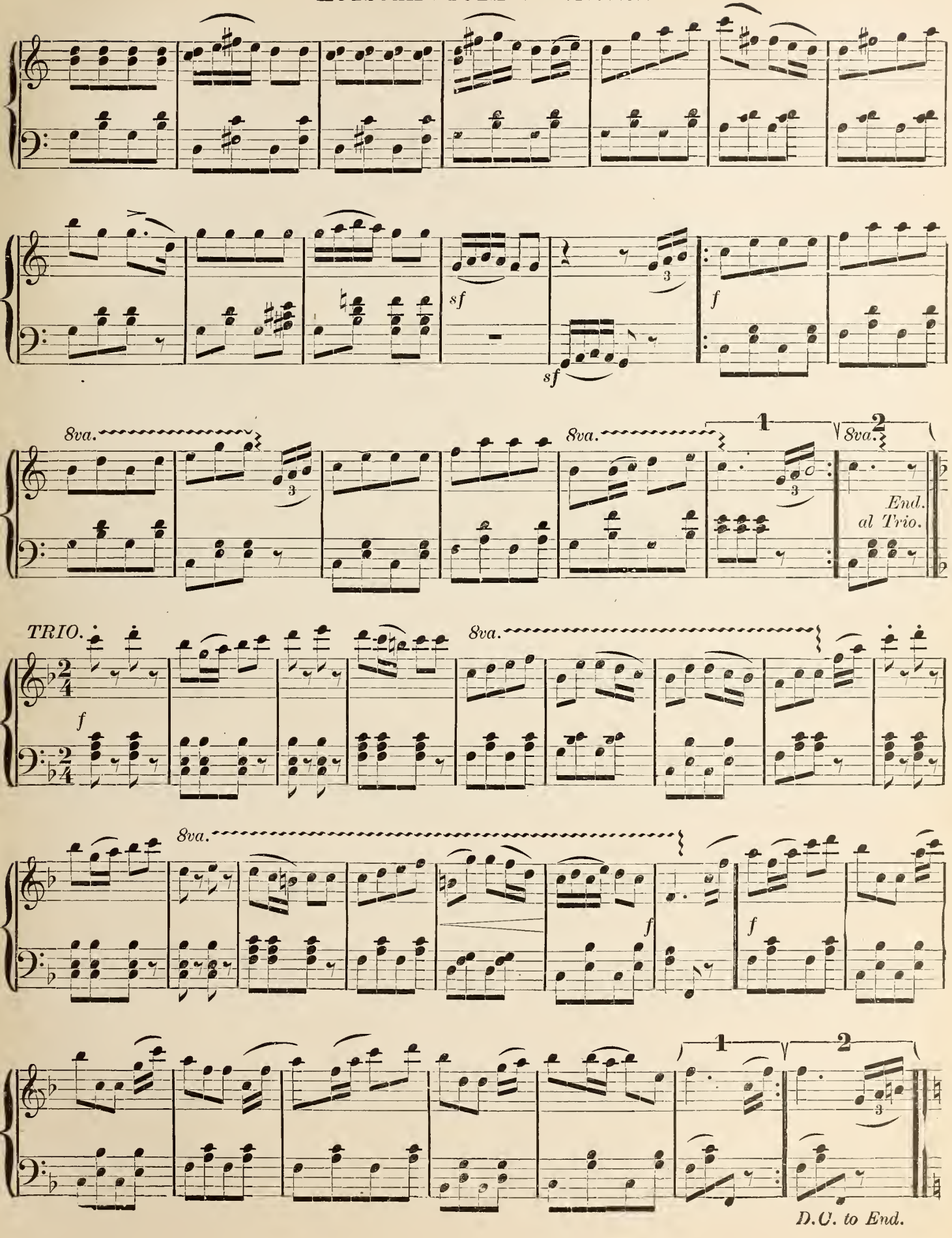


KUTSCHKE POLKA.

STASNY.

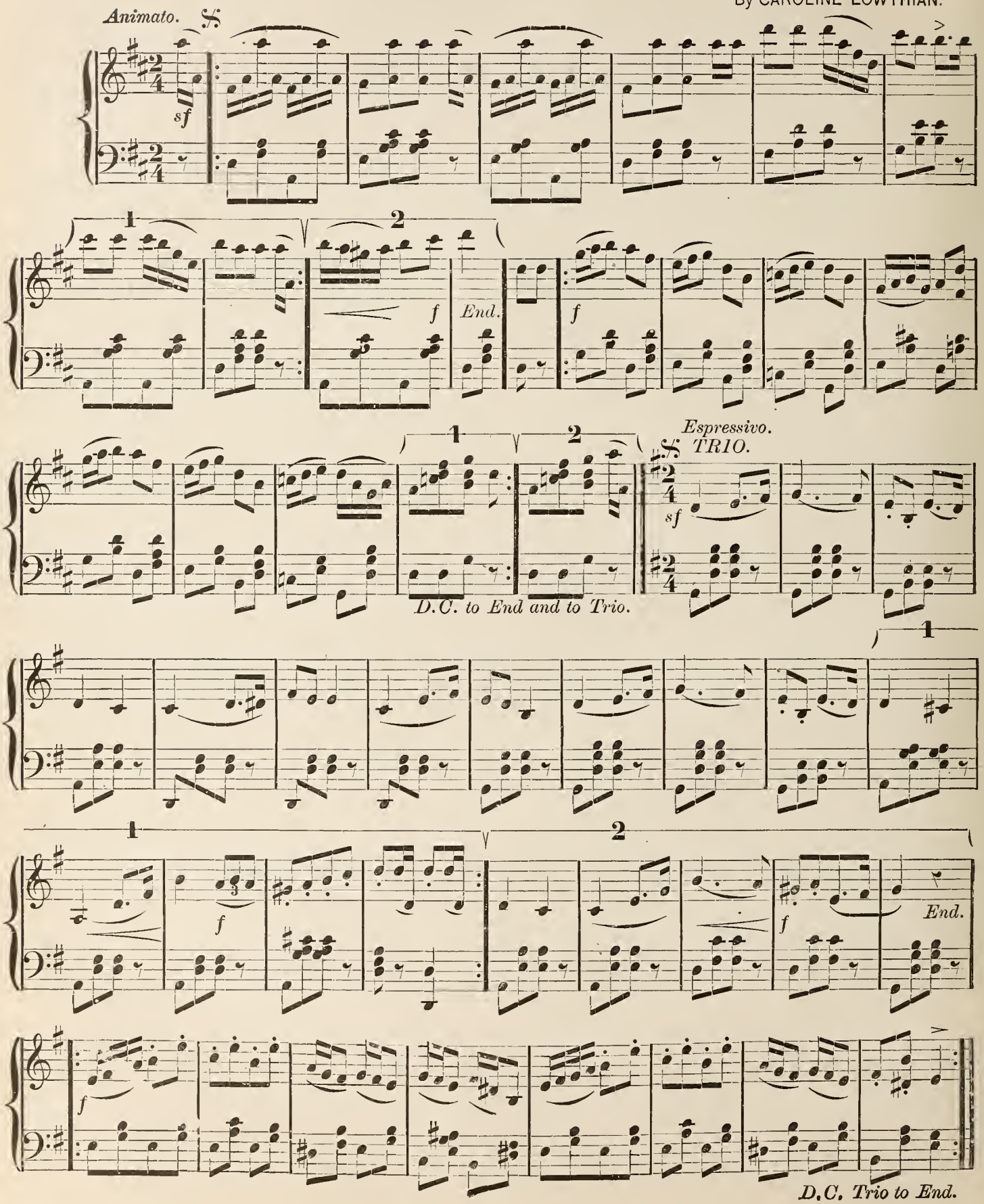


KUTSCHKE POLKA. Concluded.



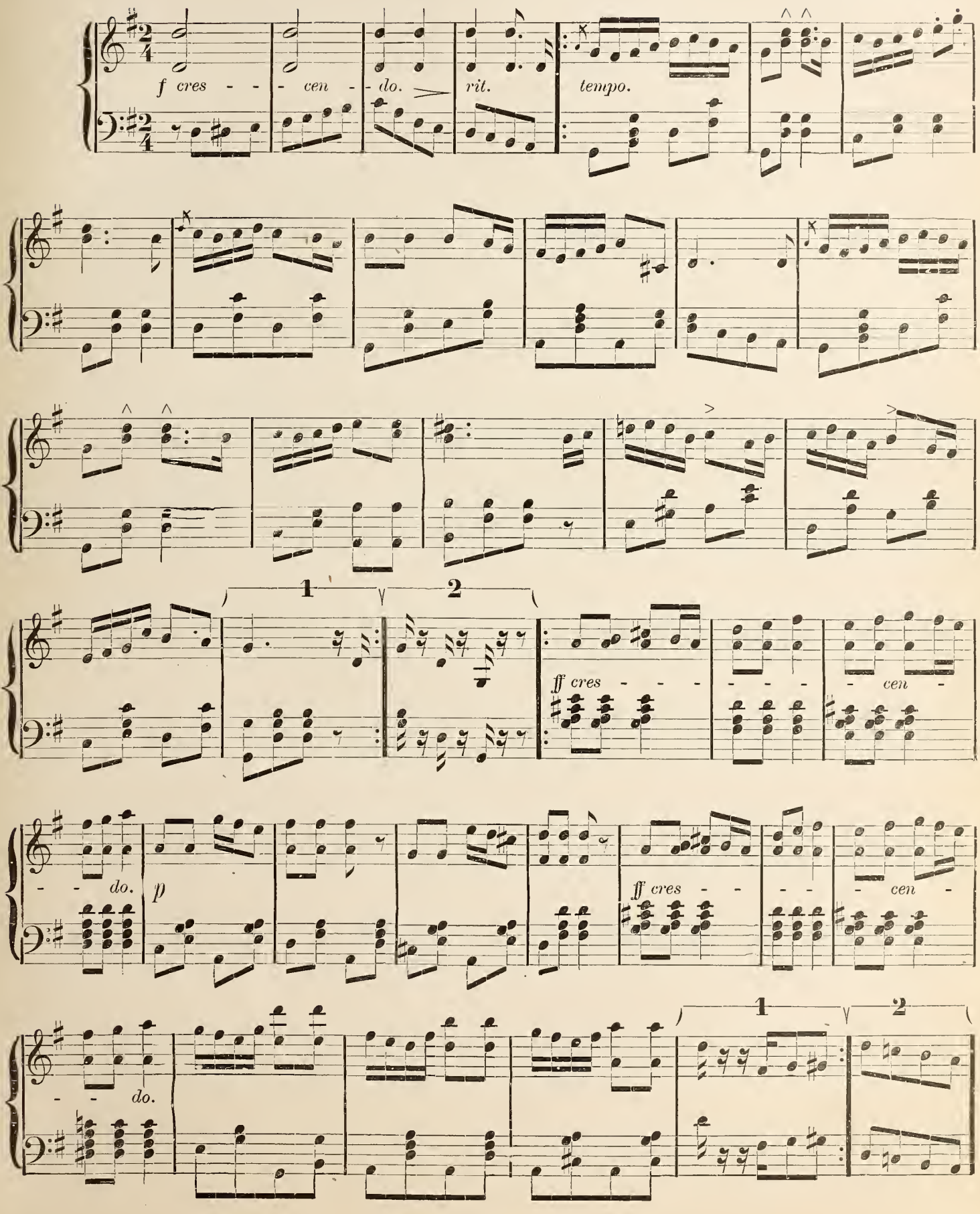
MOTHER HUBBARD POLKA.

By CAROLINE LOWTHIAN.

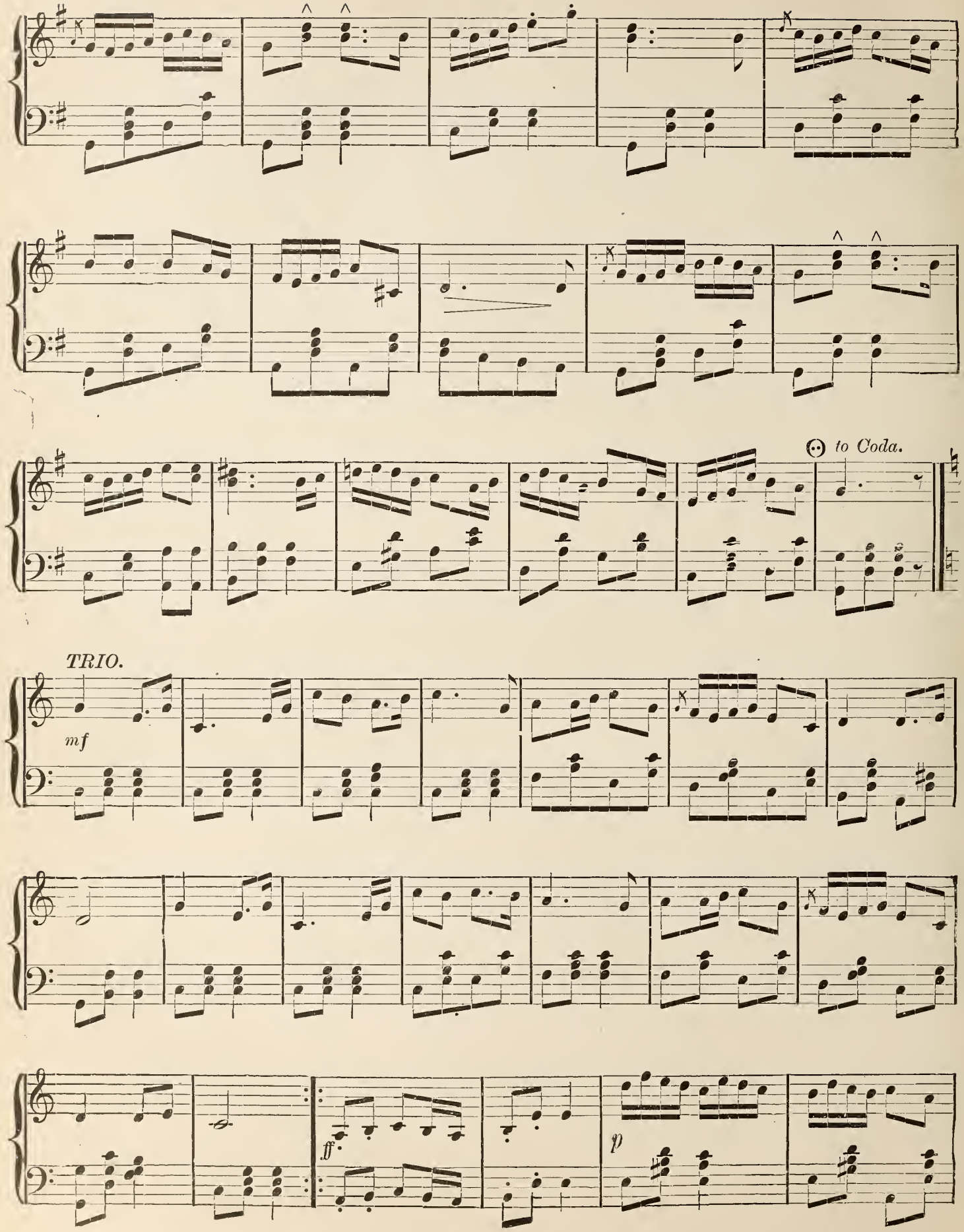


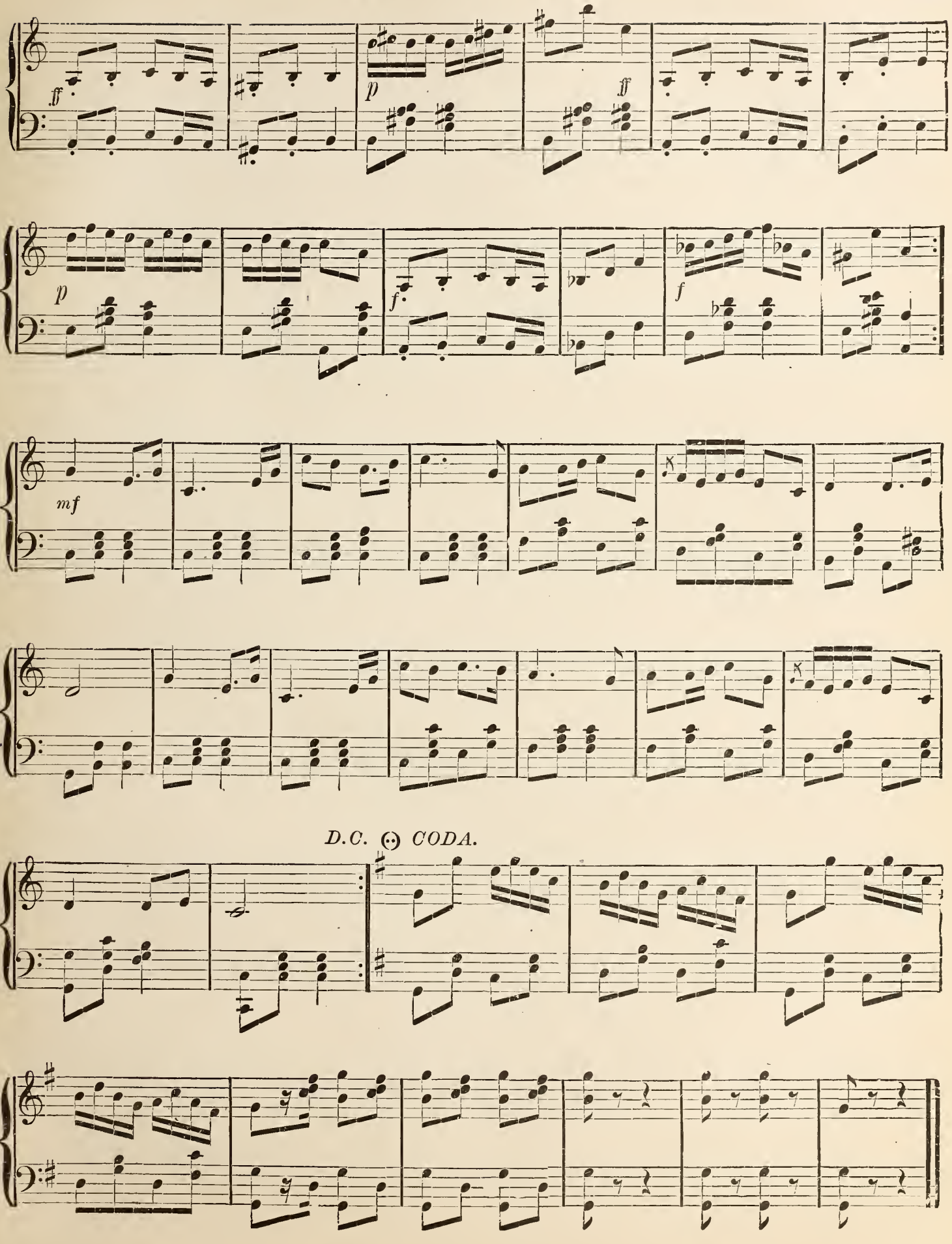
CHIC POLKA.

LUKE WHEELER.



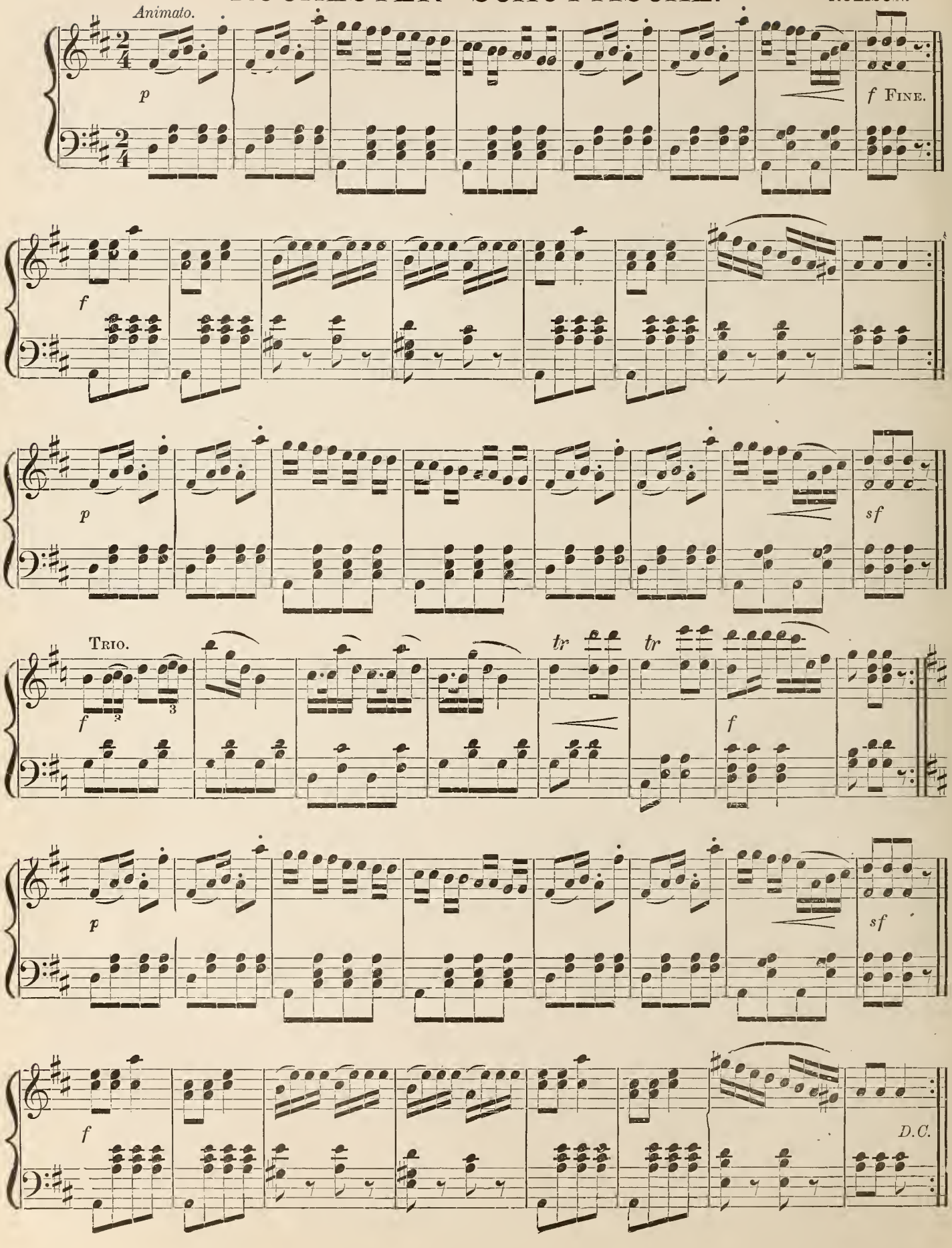
CHIC POLKA Continued.




ff
p
ff
p
f.
f
mf
D.C. 𝄐 CODA.

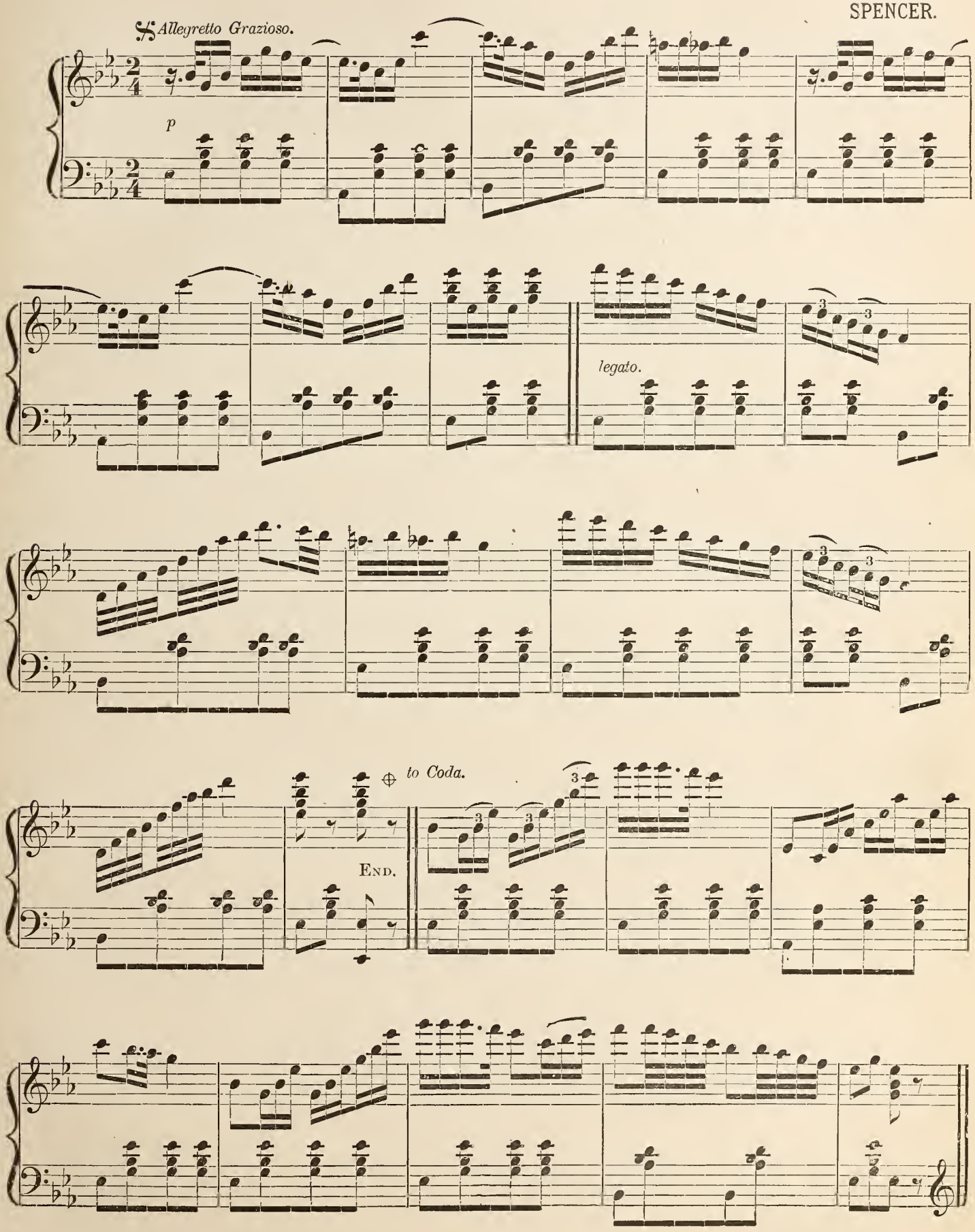
ROCHESTER SCHOTTISCHE.

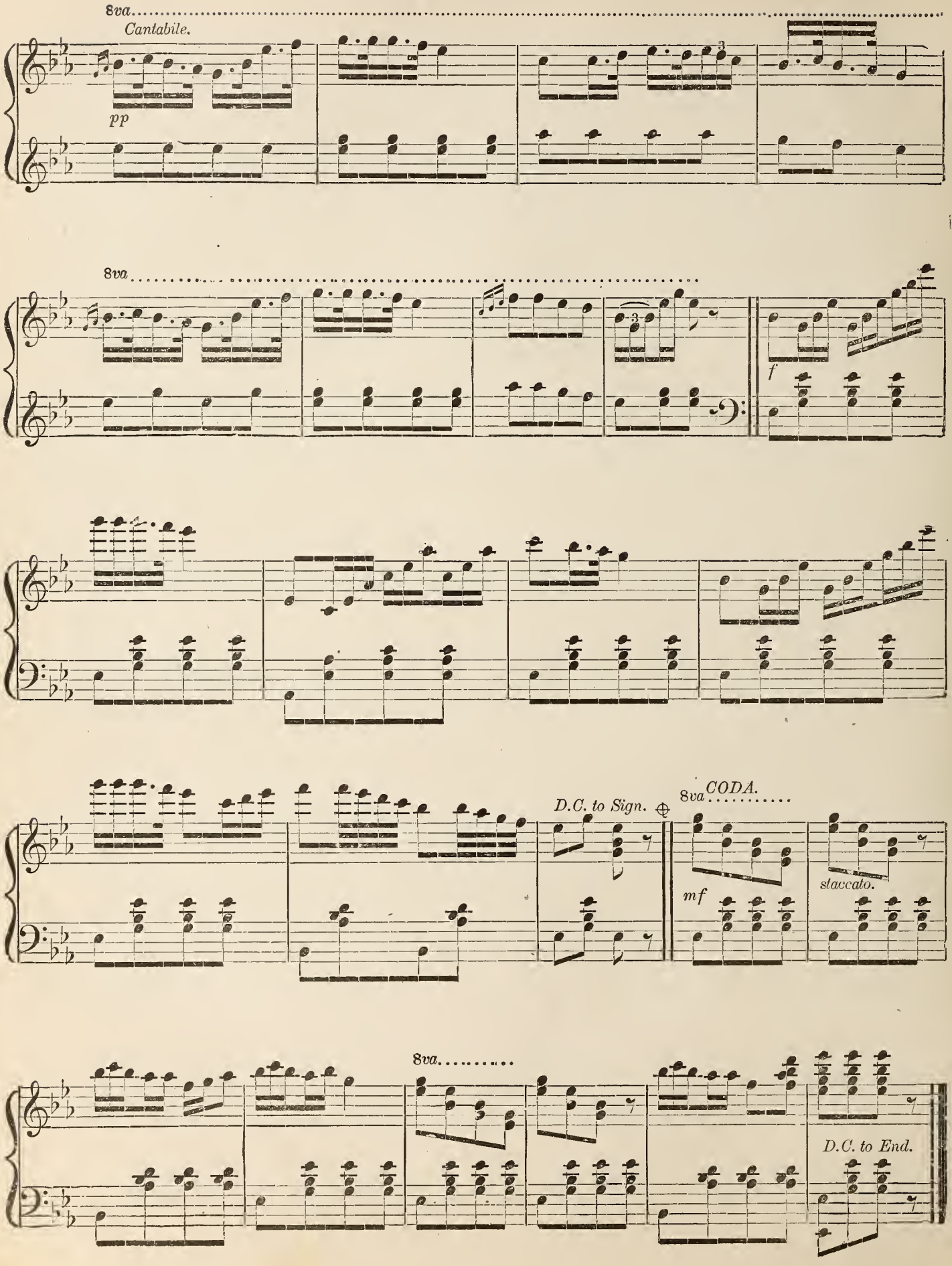
RULISON.



GAYETY SCHOTTISCHE.

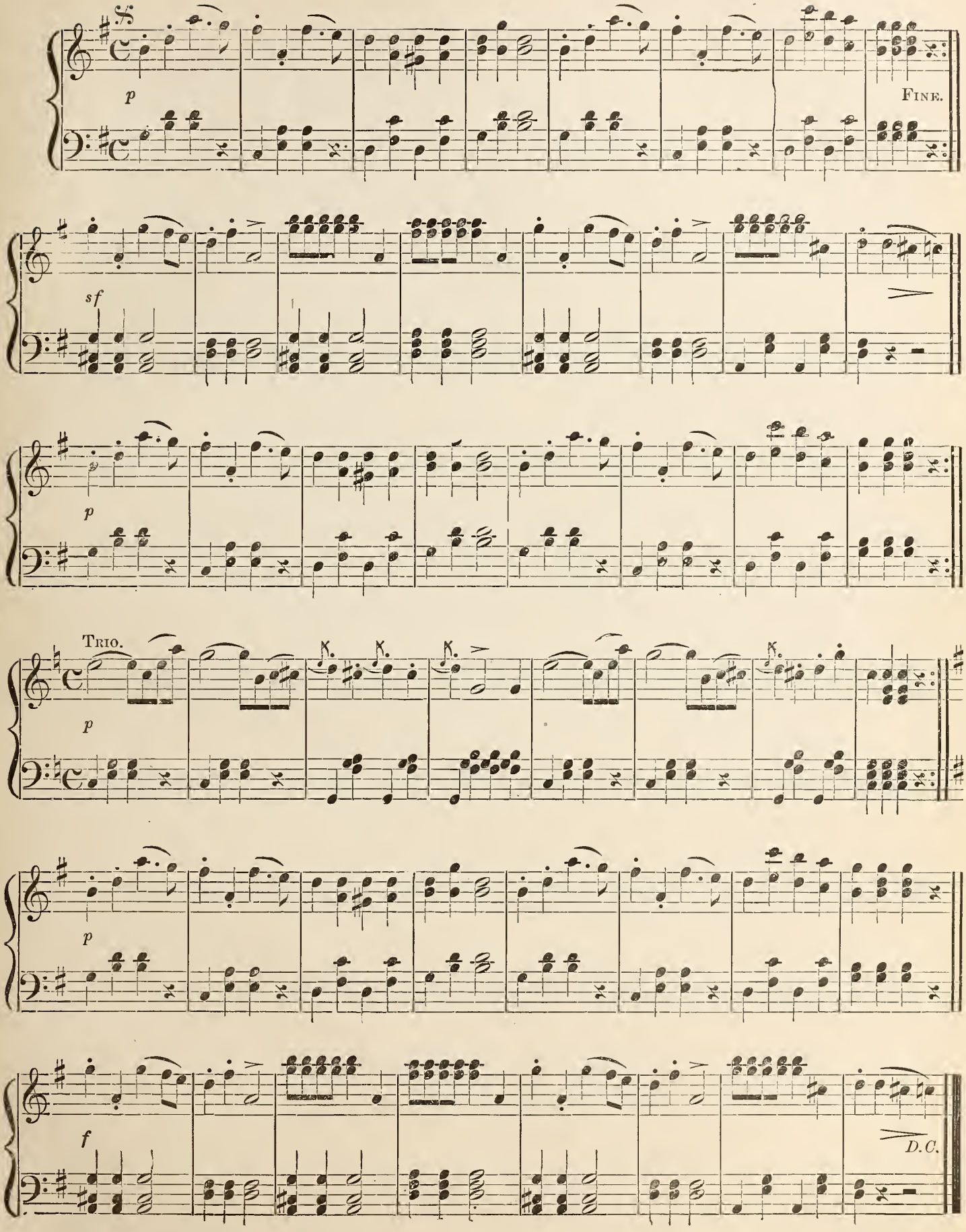
SPENCER.




8va
Cantabile.
pp
8va
f
D.C. to Sign.
8va CODA.
mf
staccato.
8va
D.C. to End.

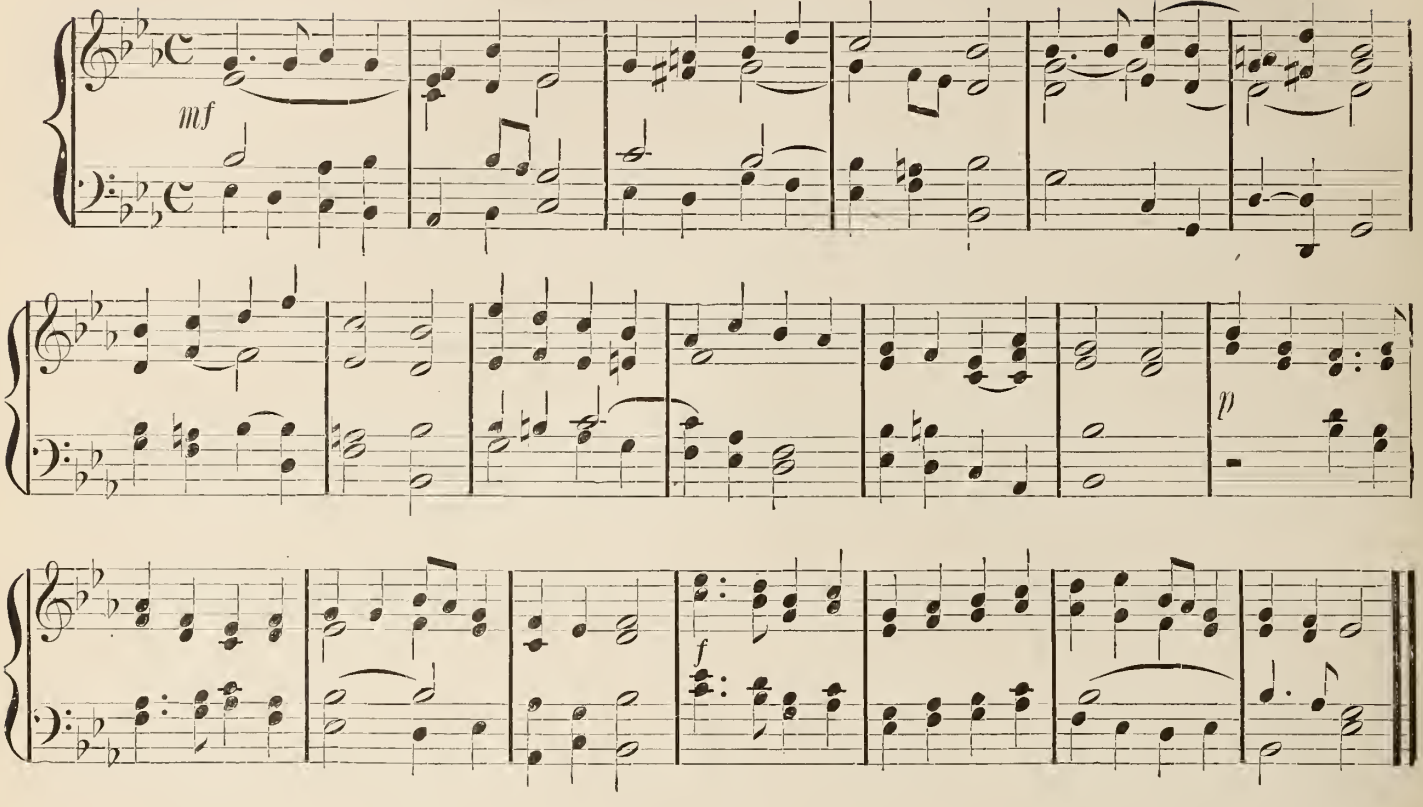
LITTLE FAIRY SCHOTTISCHE.

STREABOG.



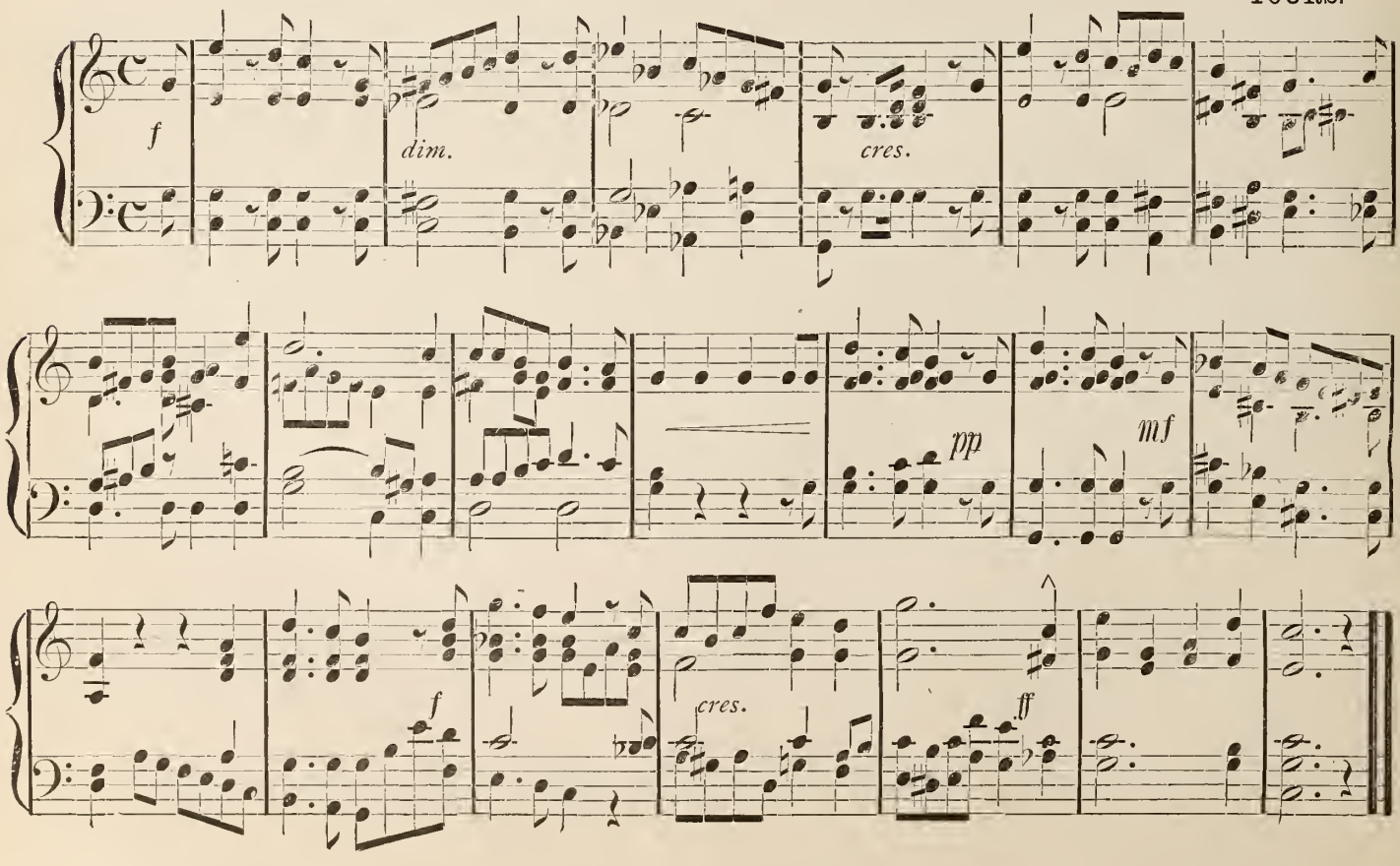
CAROL FOR CHRISTMAS.

STAINER.



SONG FOR THE NEW YEAR.

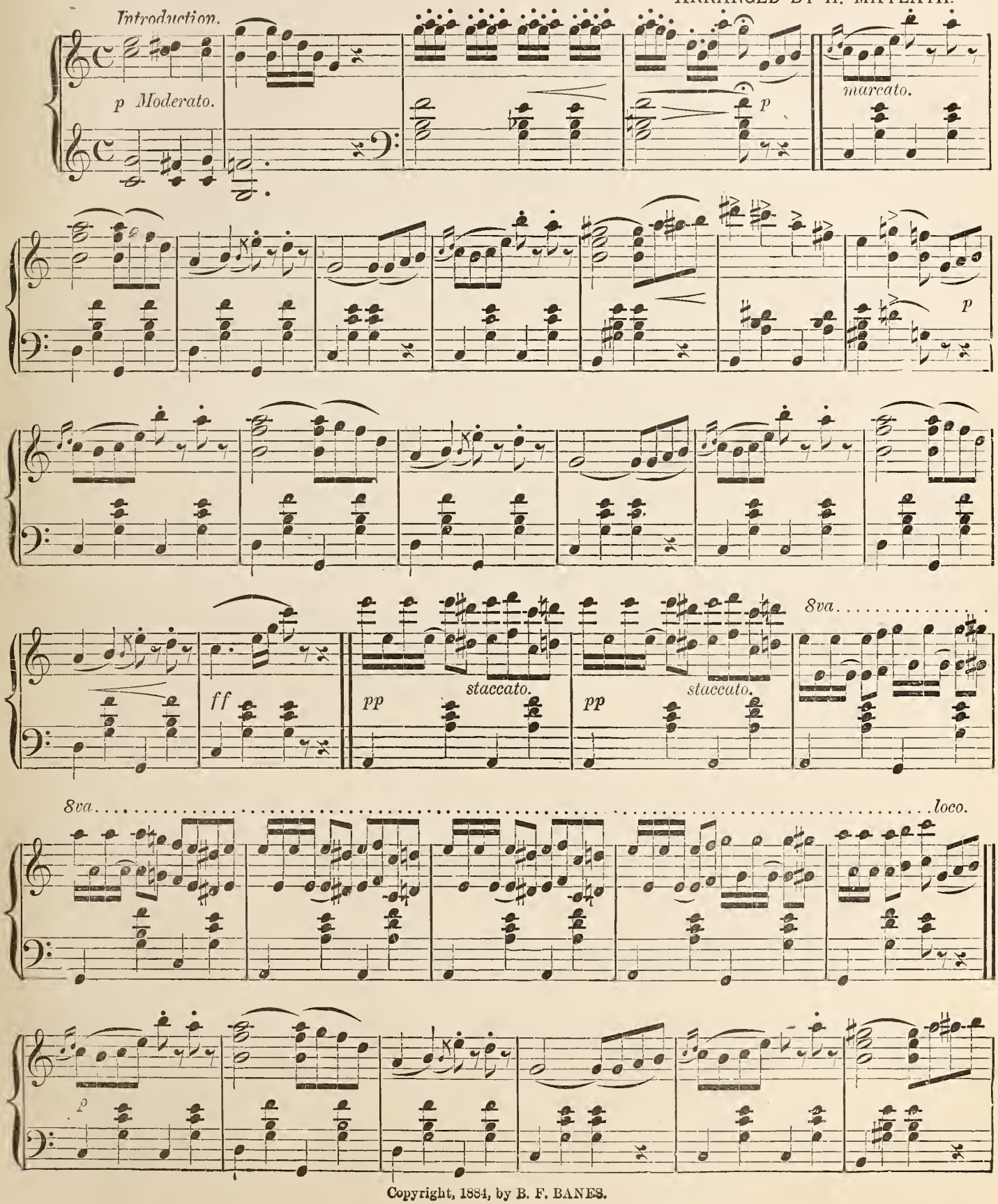
TOURS.



STEPHANIE GAVOTTE.

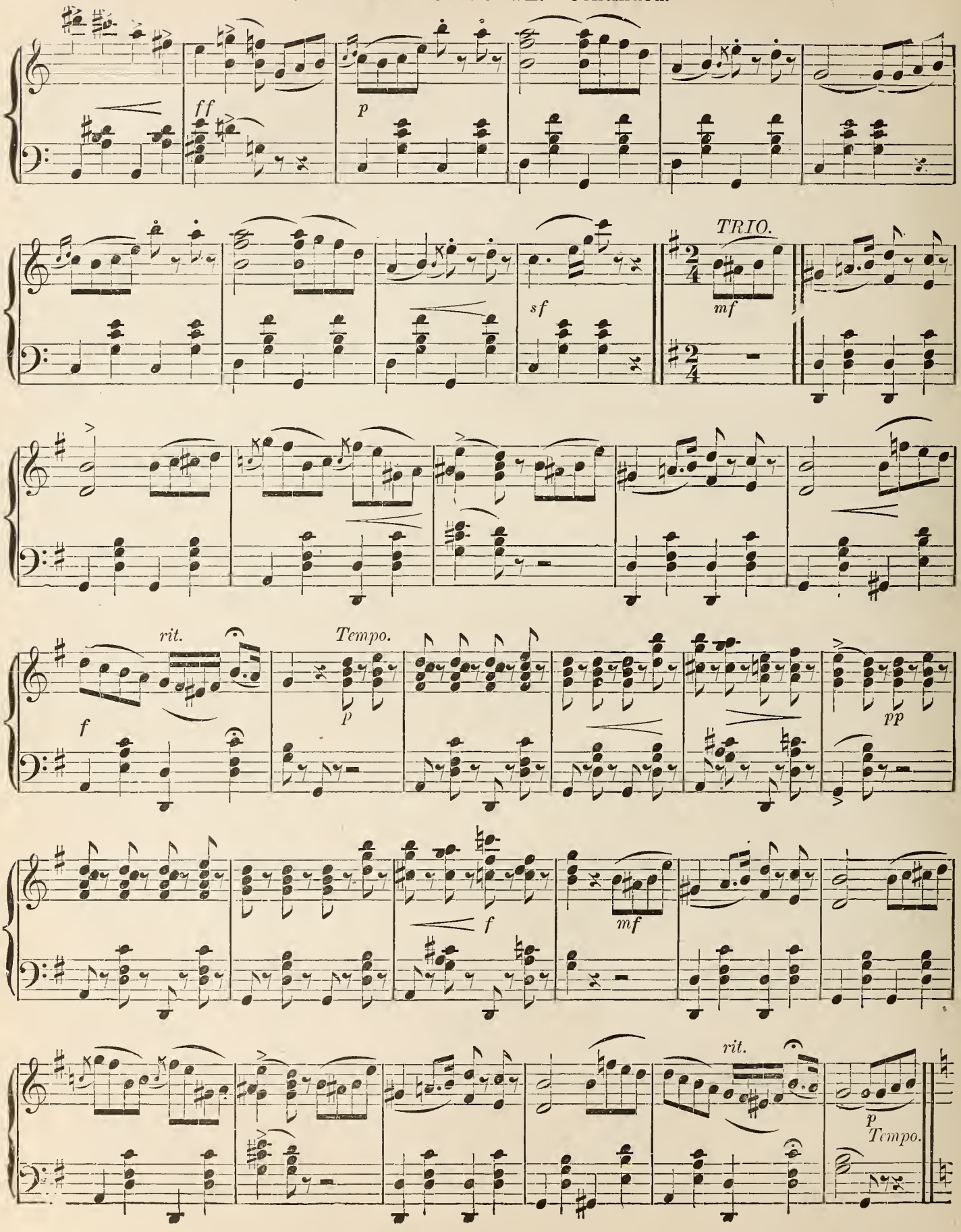
(CZIBULKA.)

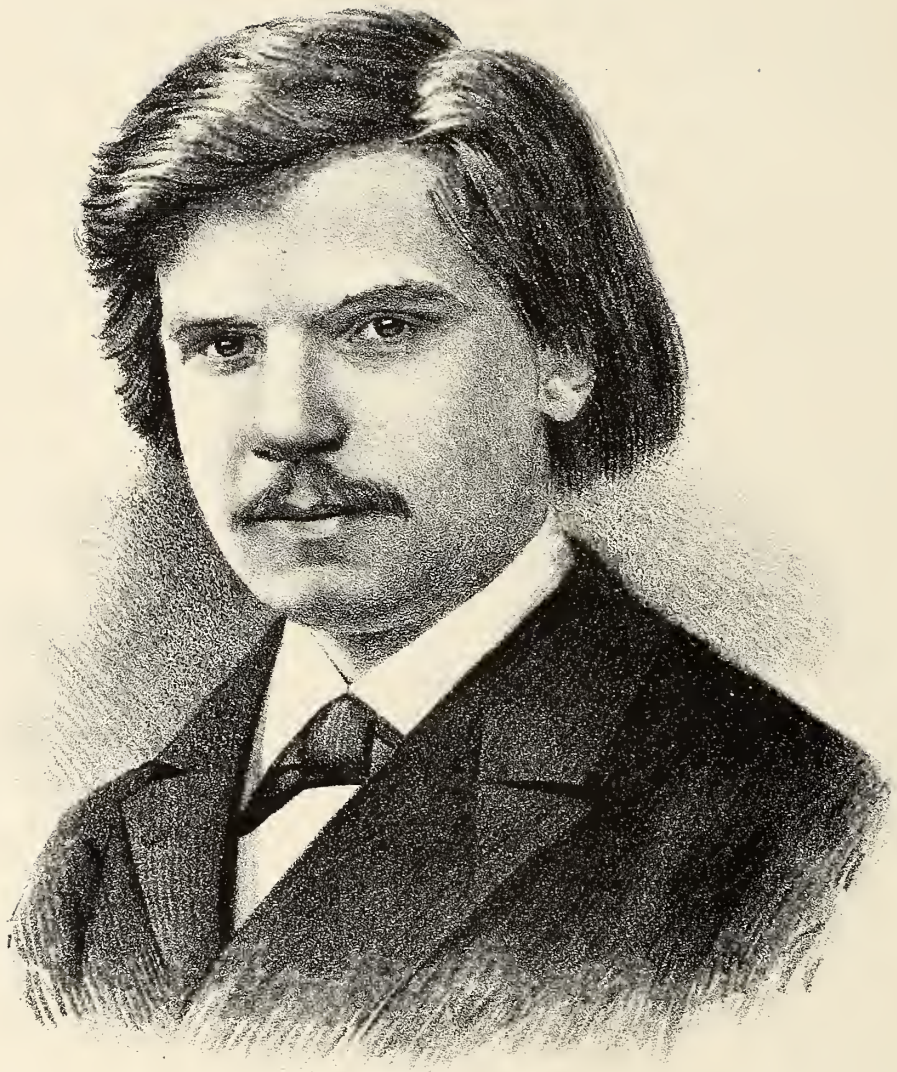
ARRANGED BY H. MAYLATH.



Copyright, 1884, by B. F. BANES.

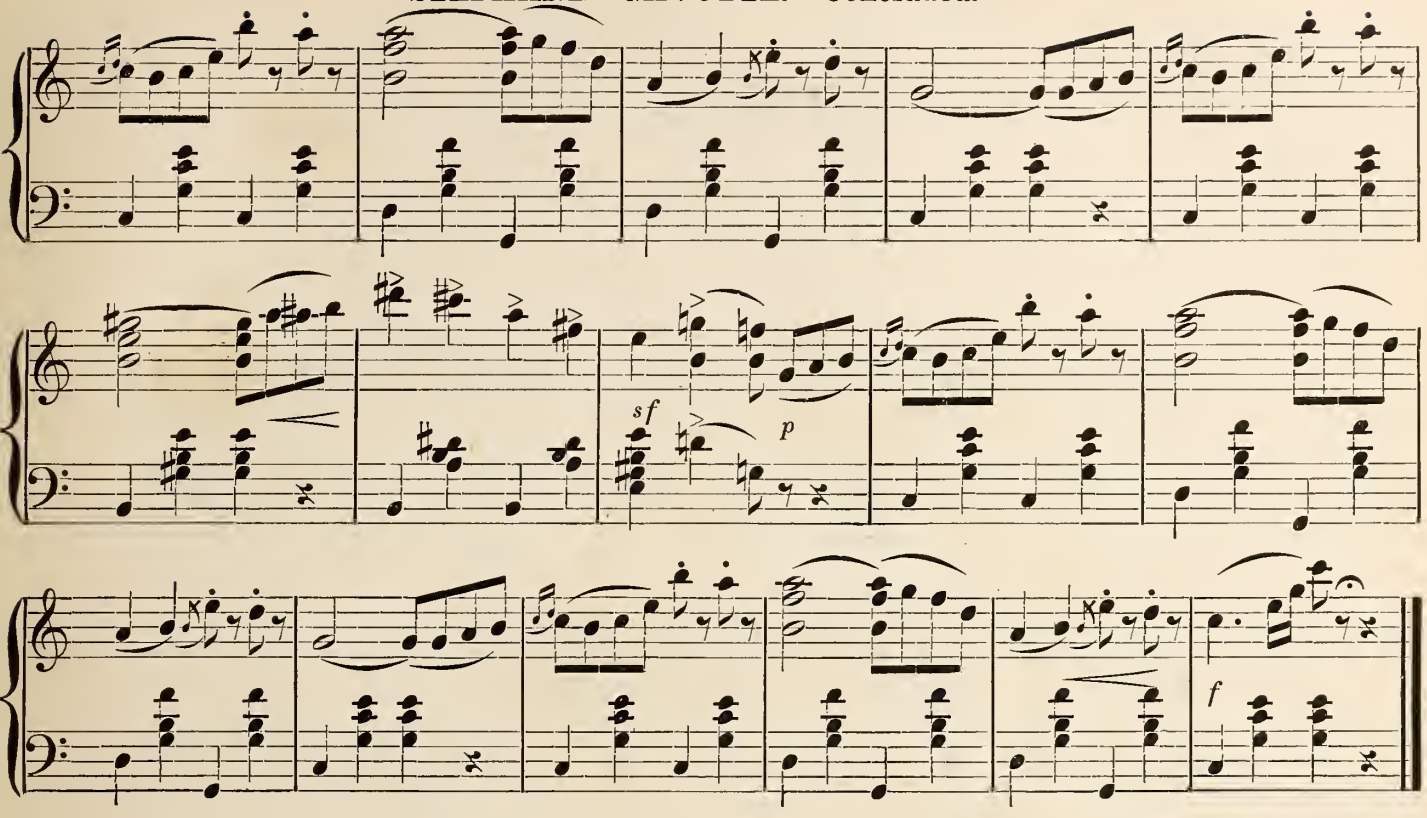
STEPHANIE GAVOTTE. Continued.





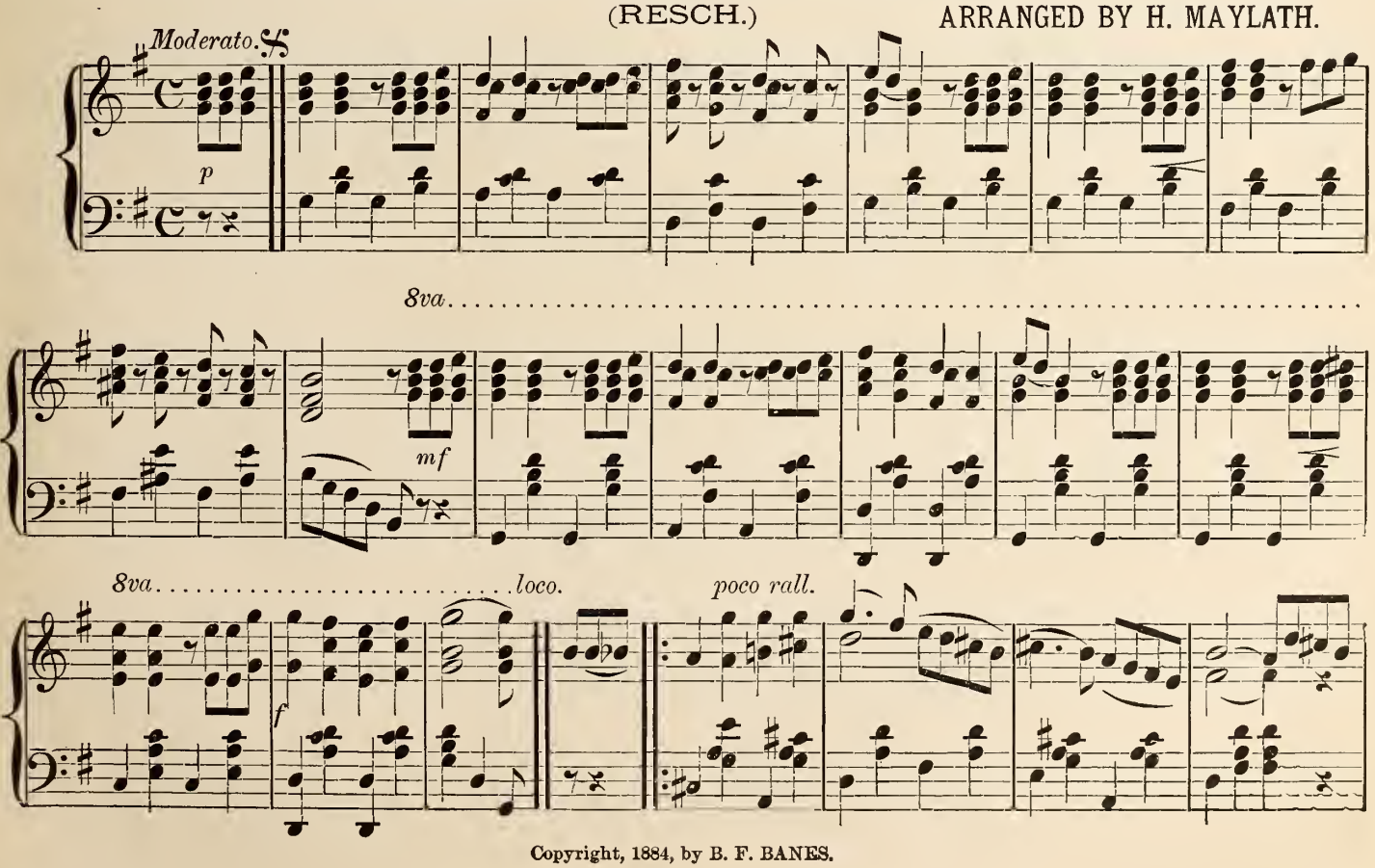
EUGENE D'ALBERT.

STEPHANIE GAVOTTE. Concluded.



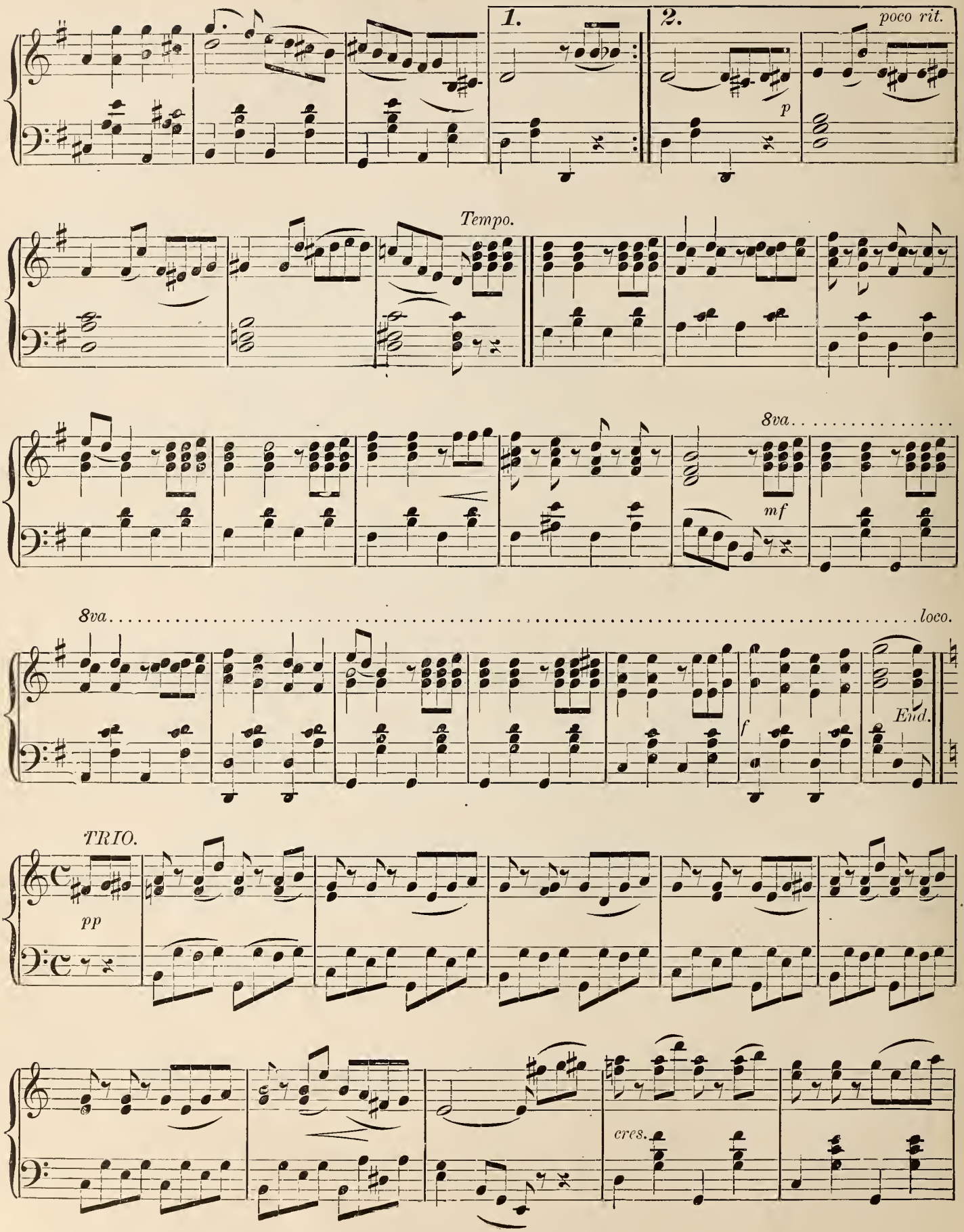
SECRET LOVE GAVOTTE.

(RESCH.) ARRANGED BY H. MAYLATH.

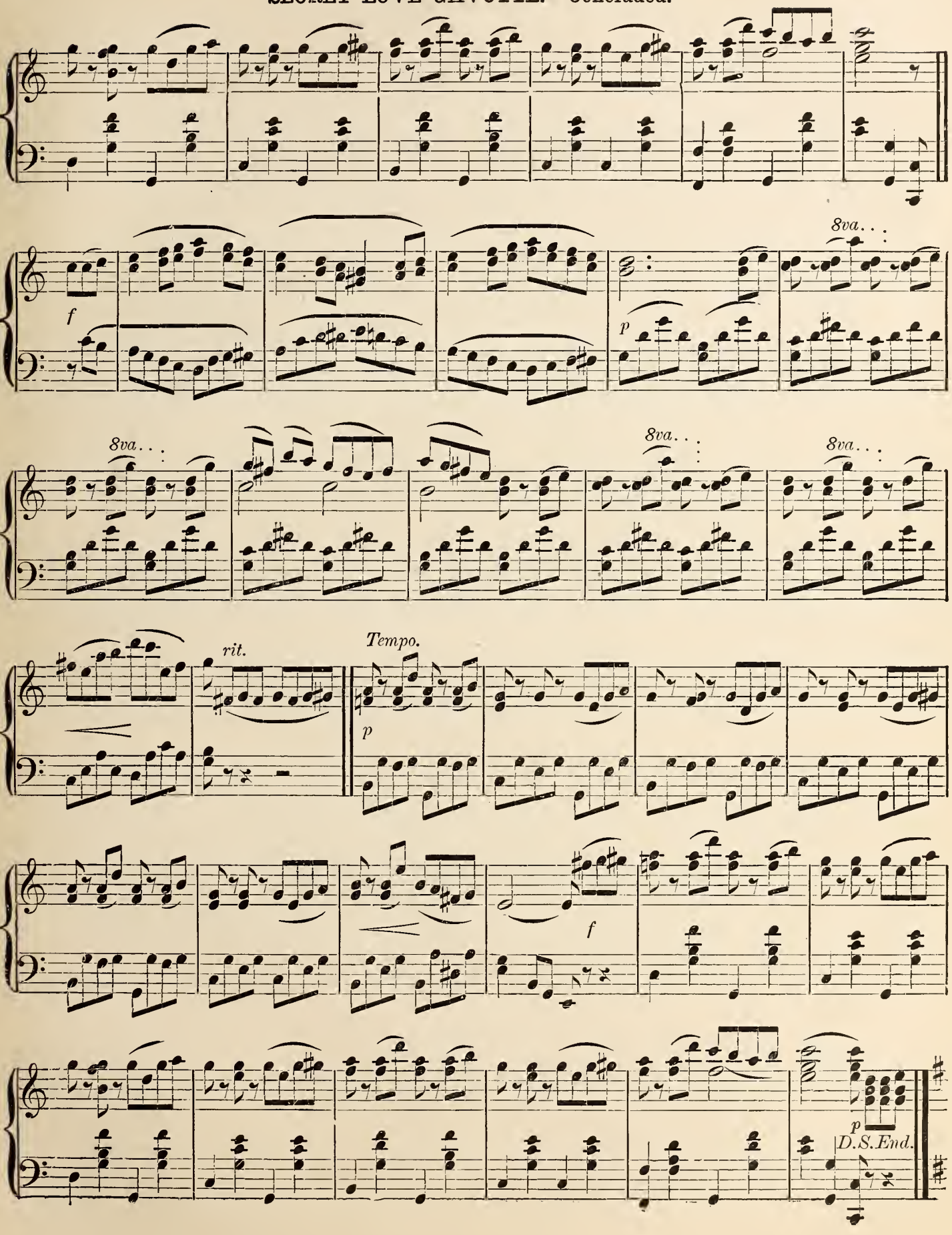


Copyright, 1884, by B. F. BANES.

SECRET LOVE GAVOTTE. Continued.

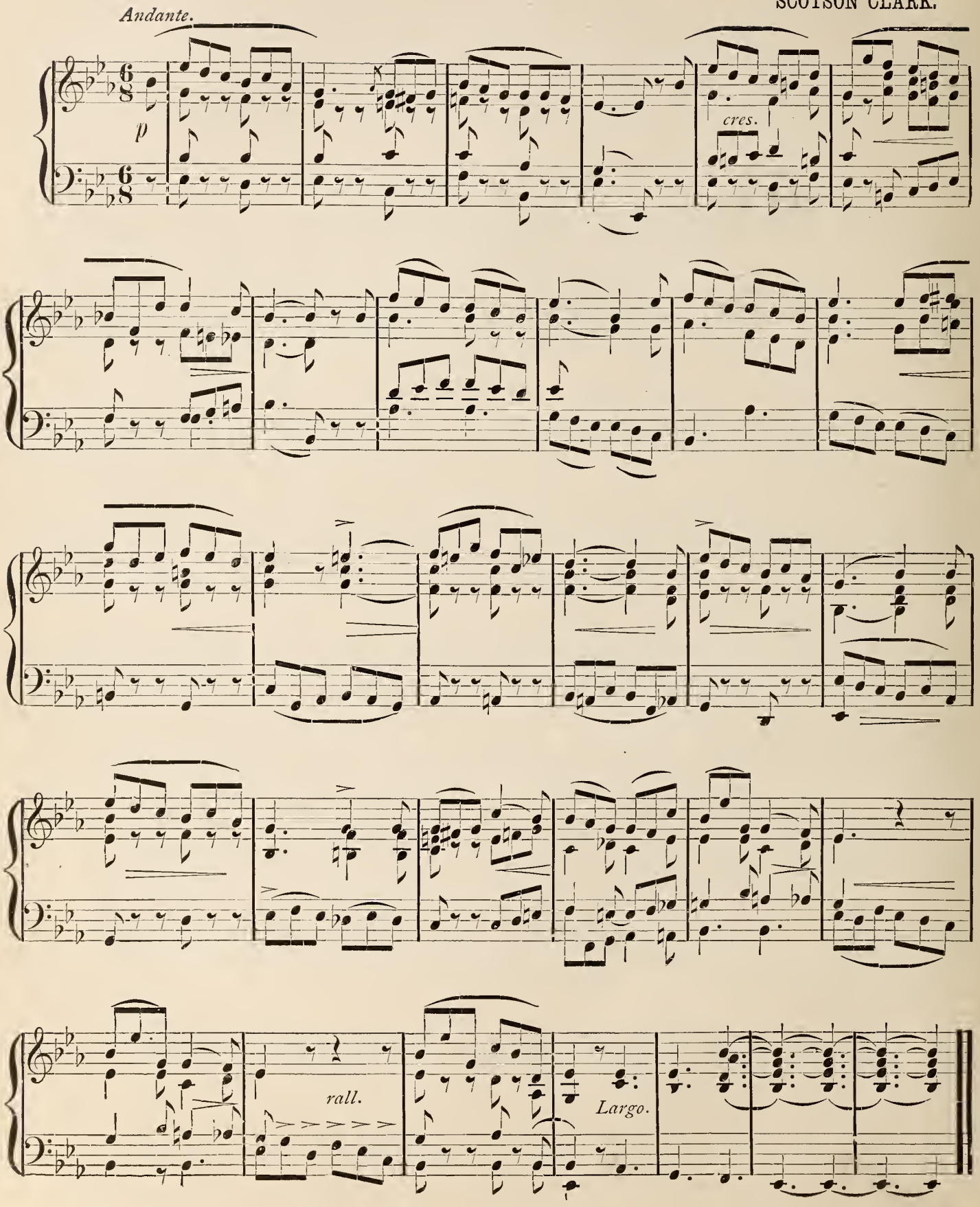


SECRET LOVE GAVOTTE. Concluded.



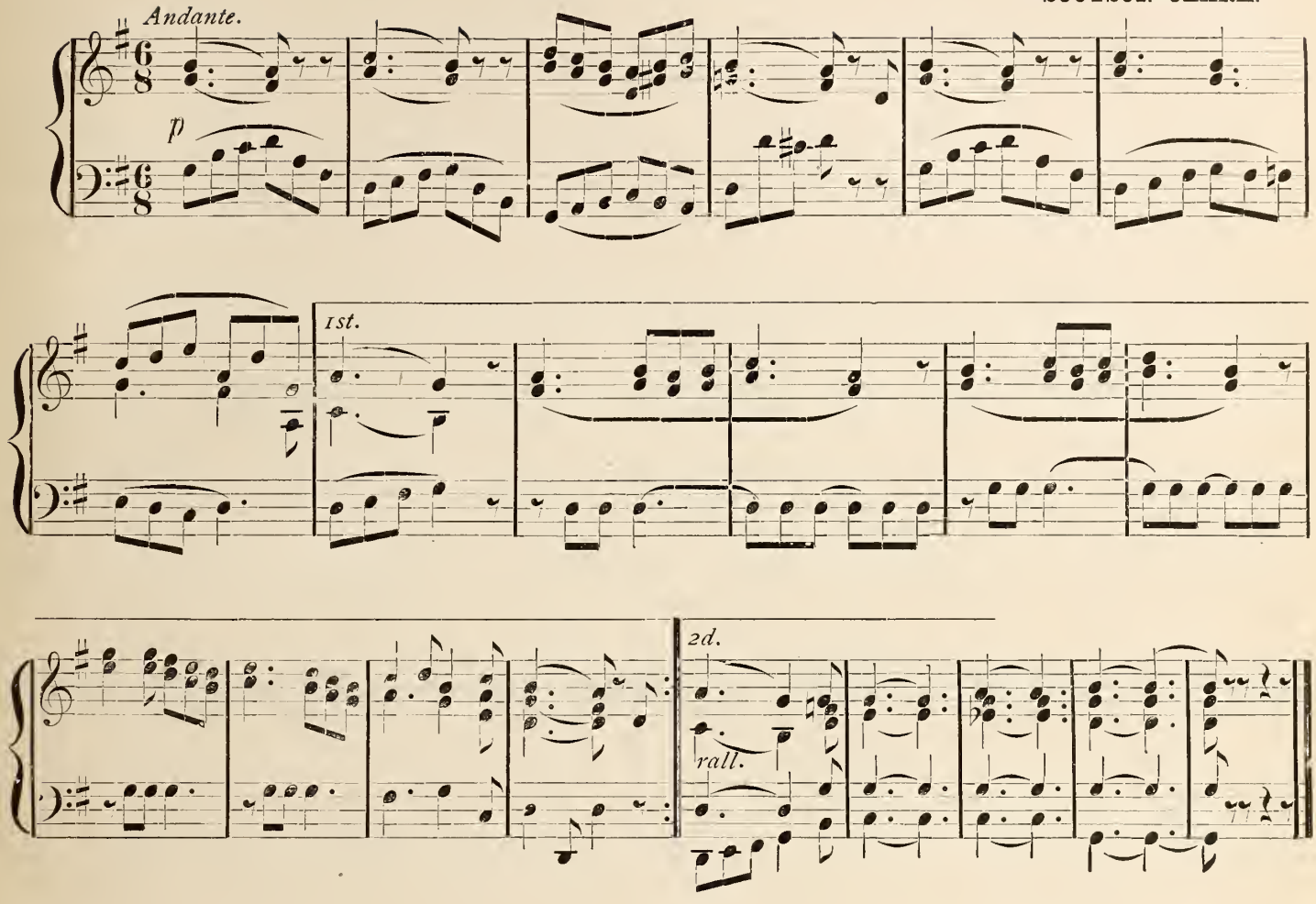
PASTORALE.

SCOTSON CLARK.



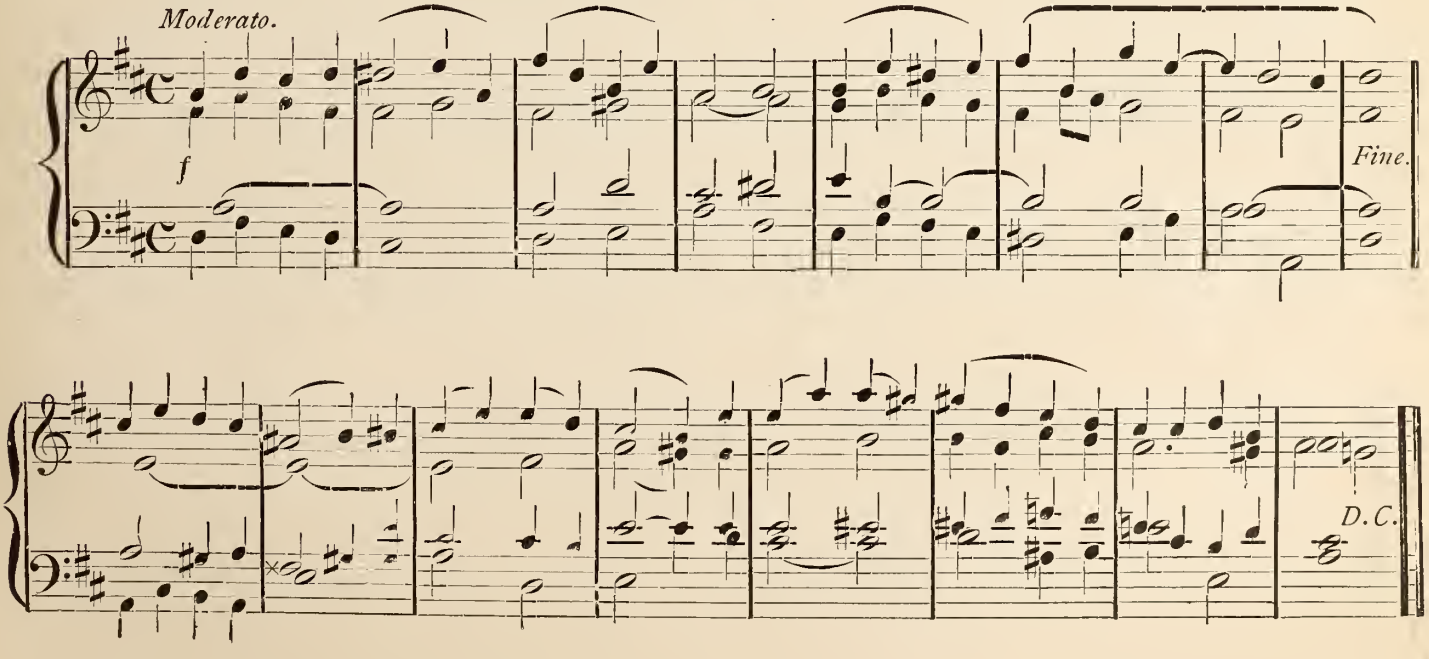
DEVOTION.

SCOTSON CLARK.



GLADNESS.

CLARK.

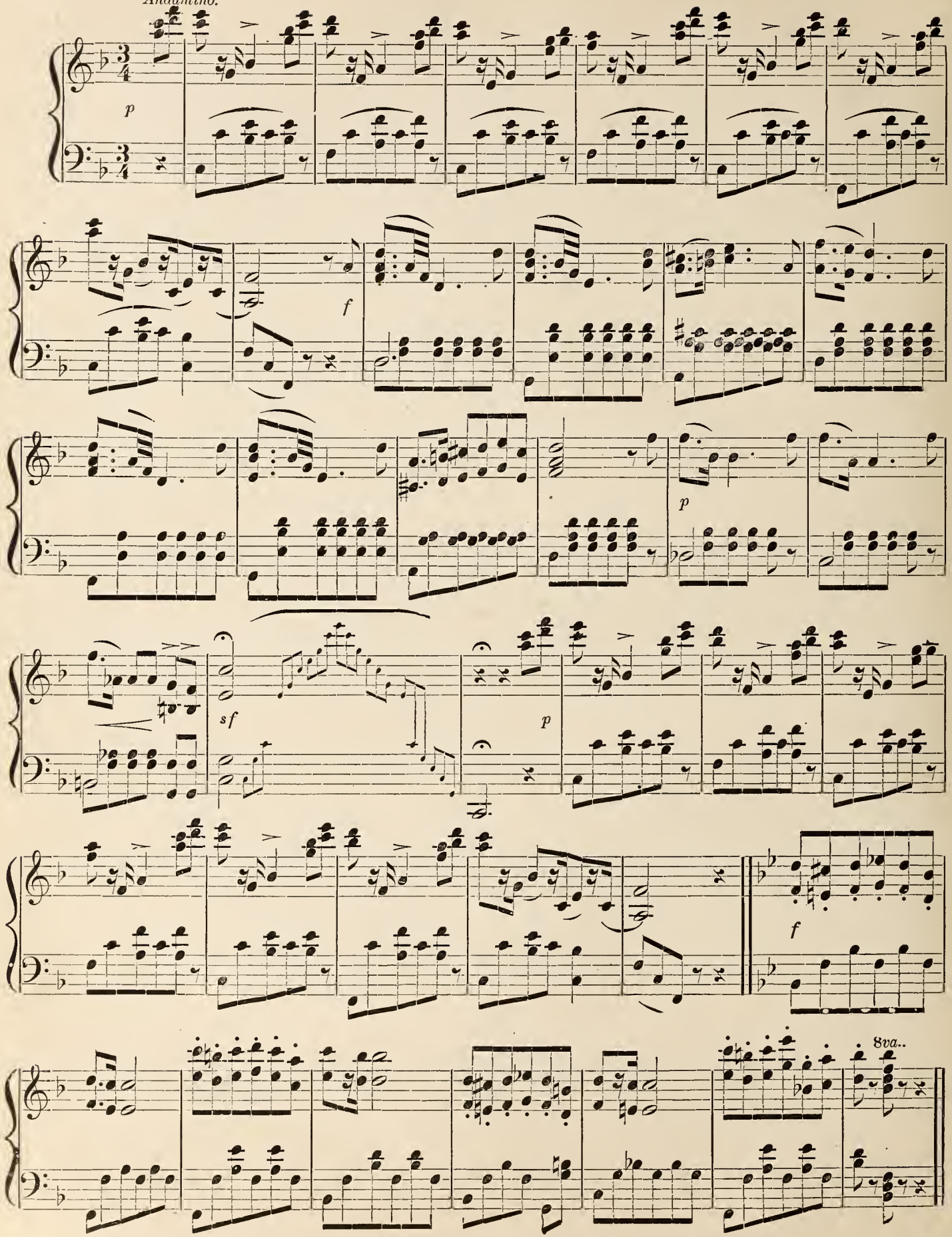


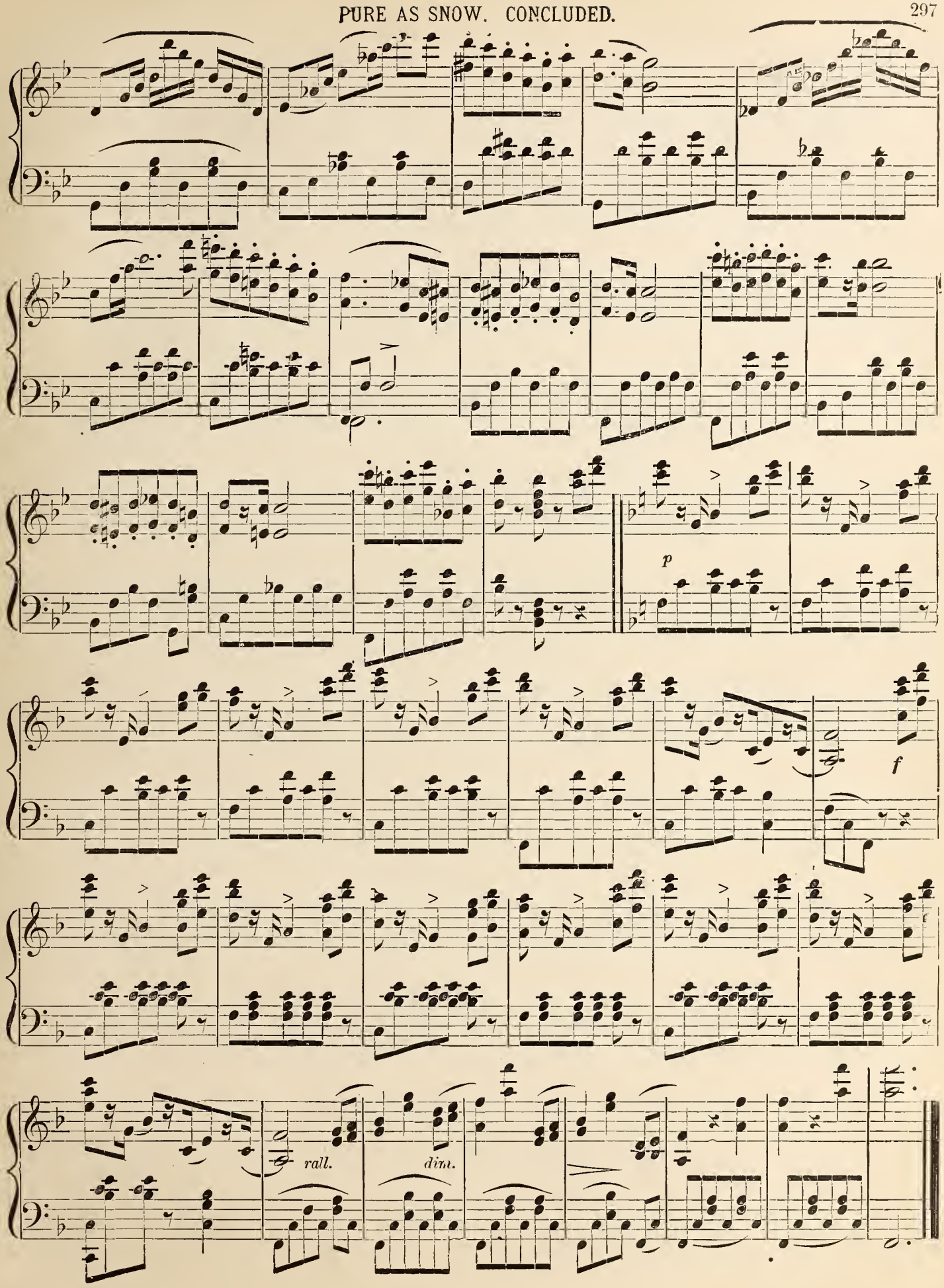
ARRANGED BY H. MAYLATH.

PURE AS SNOW.

GUSTAVE LANGE.

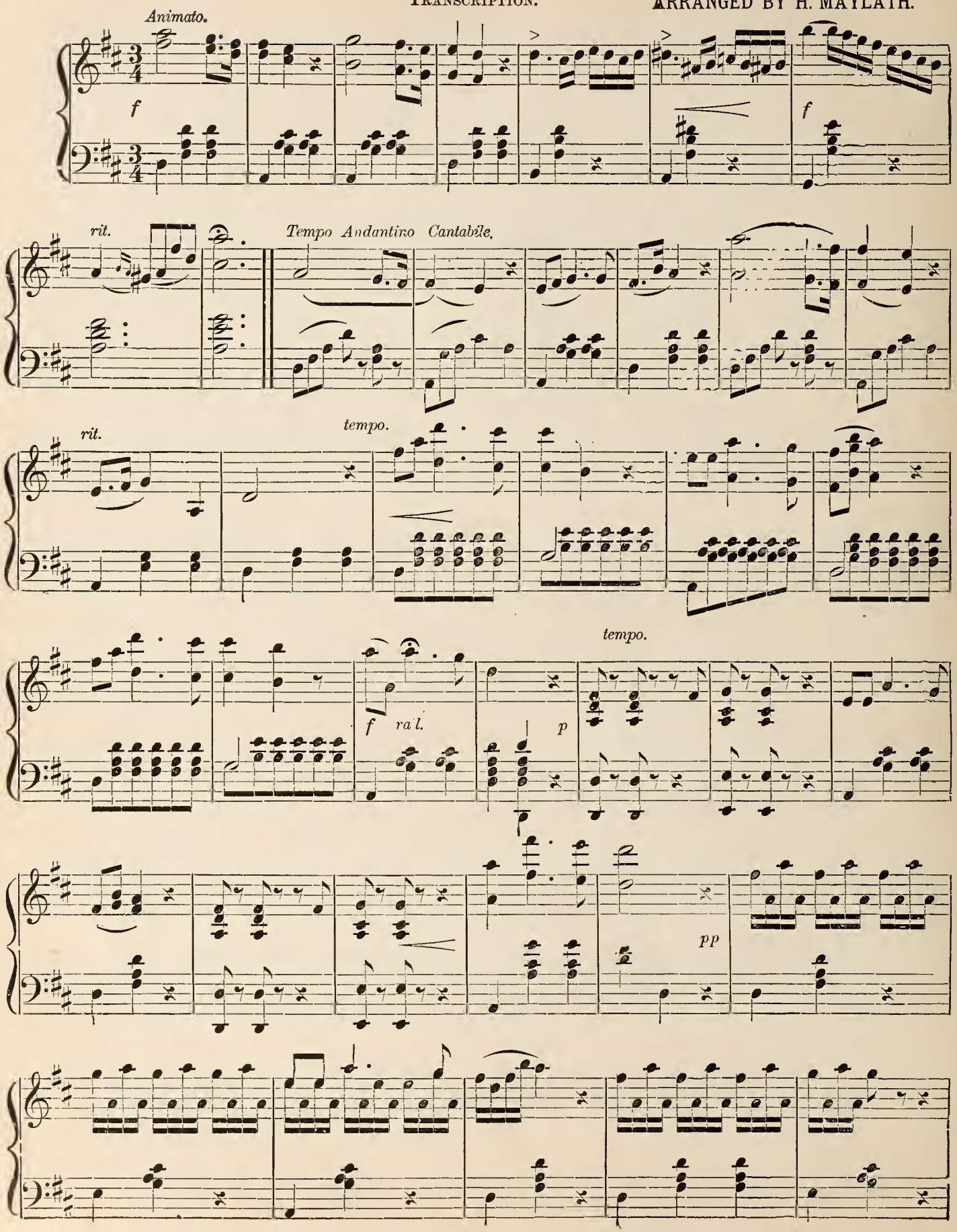
Andantino.

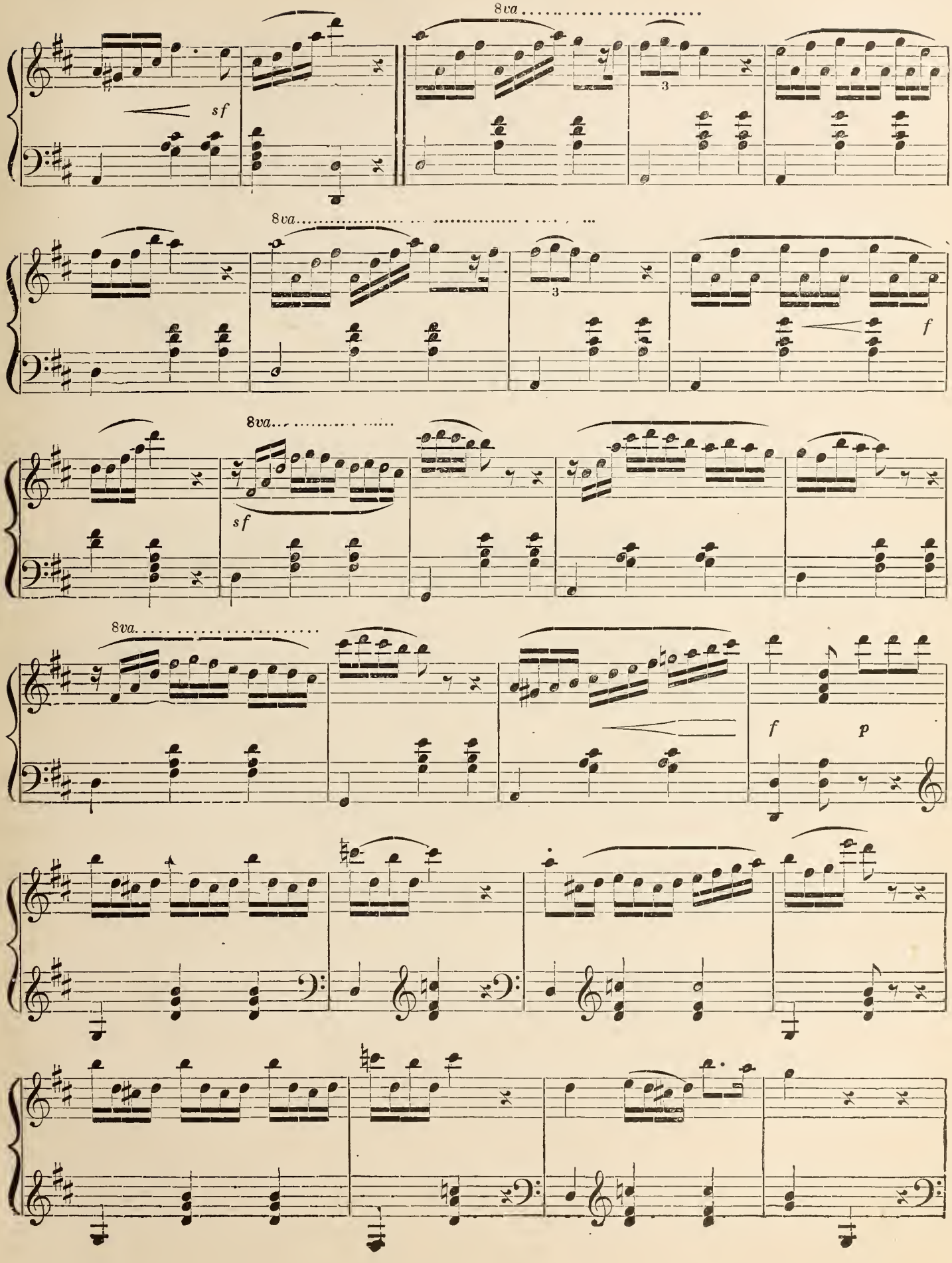


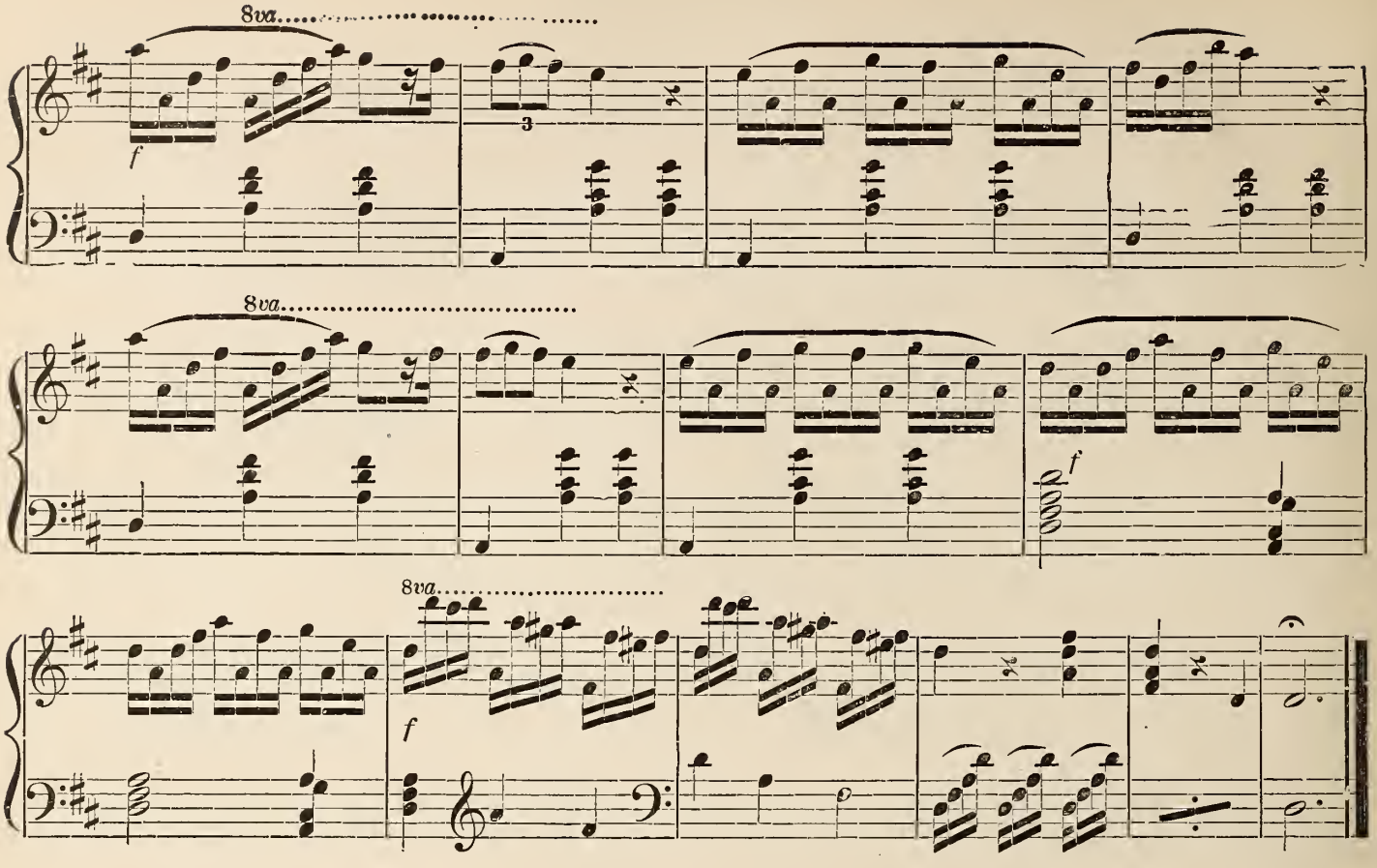

p
f
rall.
dim.

JUANITA.

TRANSCRIPTION. ARRANGED BY H. MAYLATH.

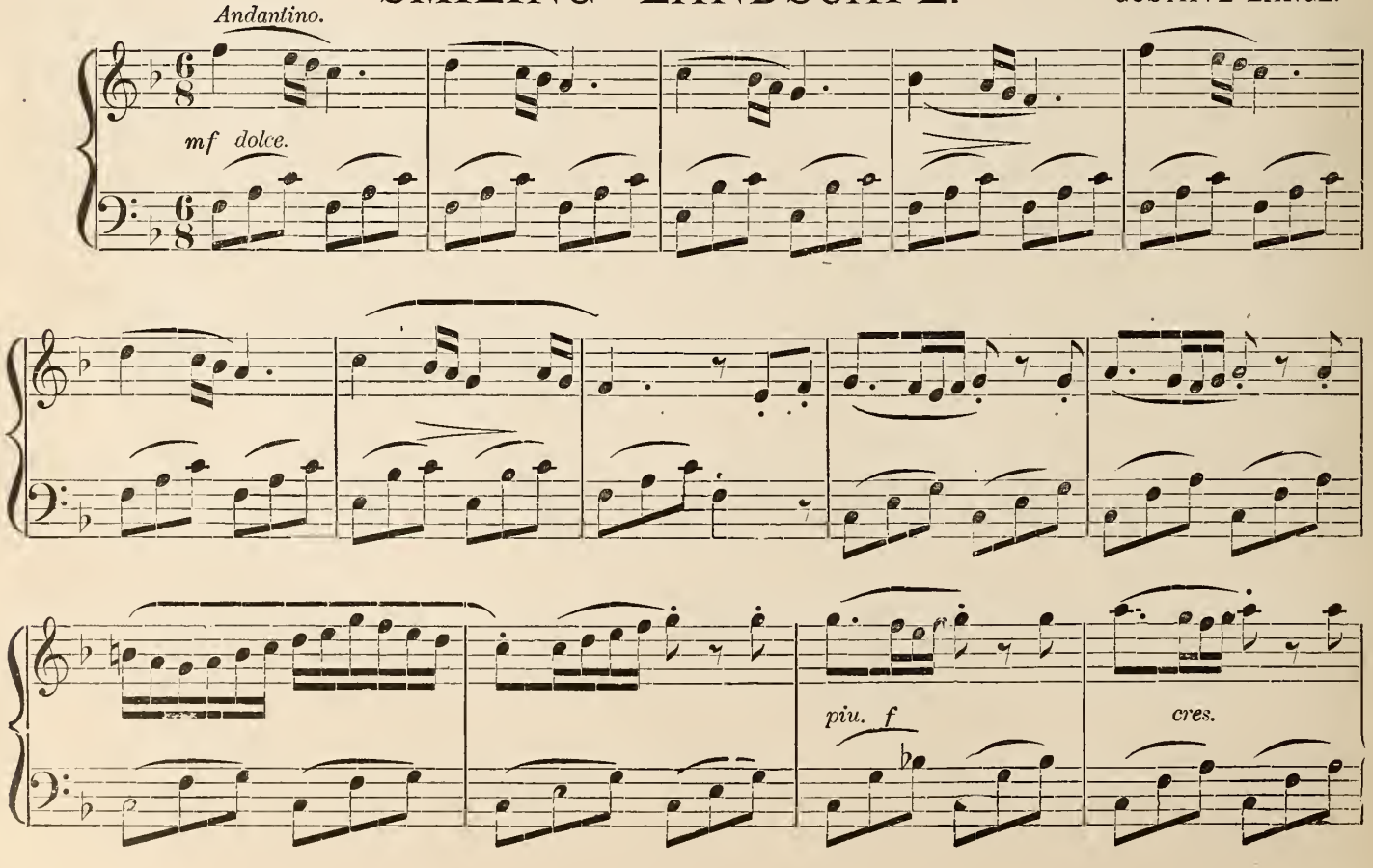


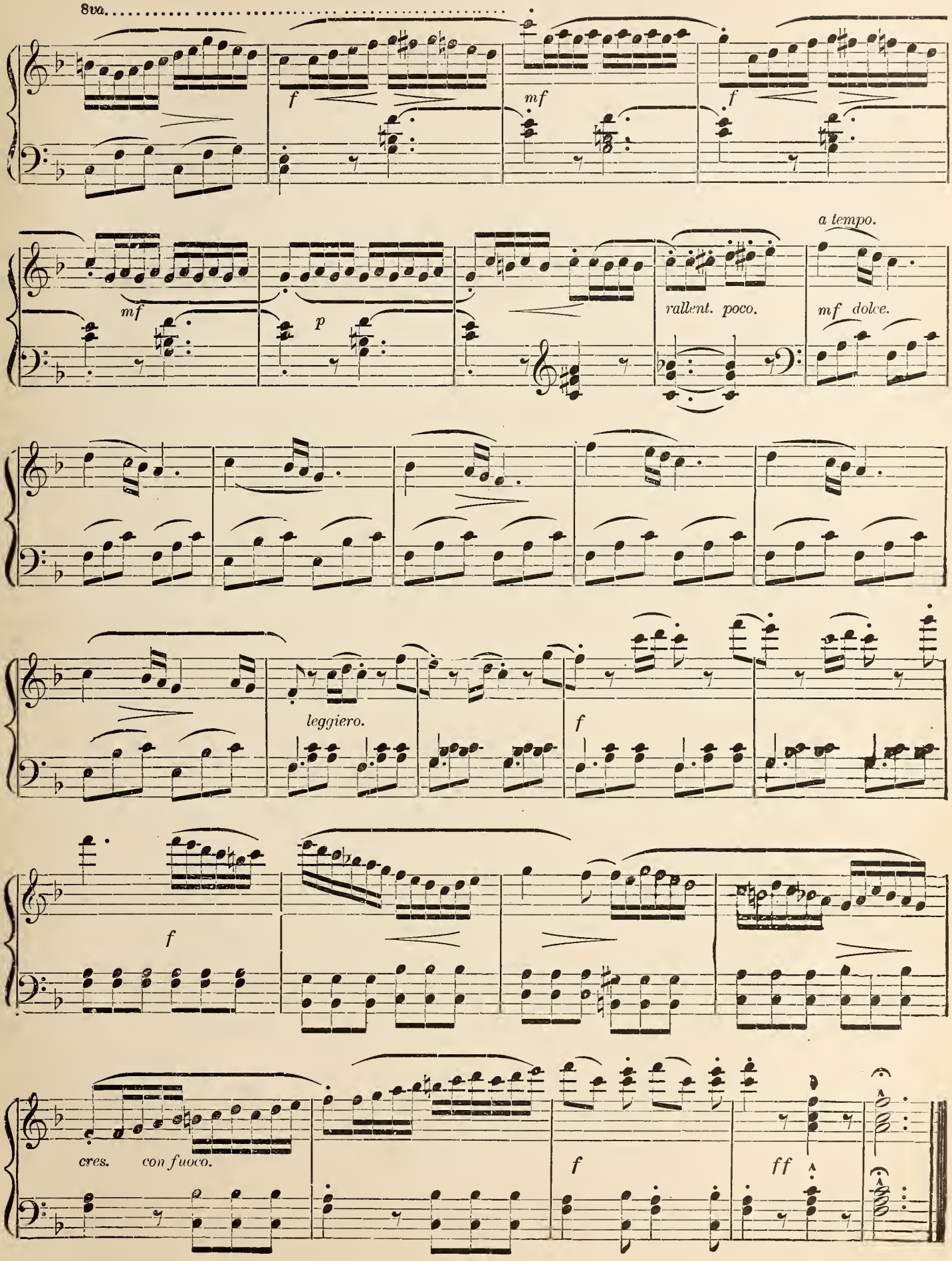

8va
sf
8va
3
f
8va
sf
8va
f
p



SMILING LANDSCAPE.

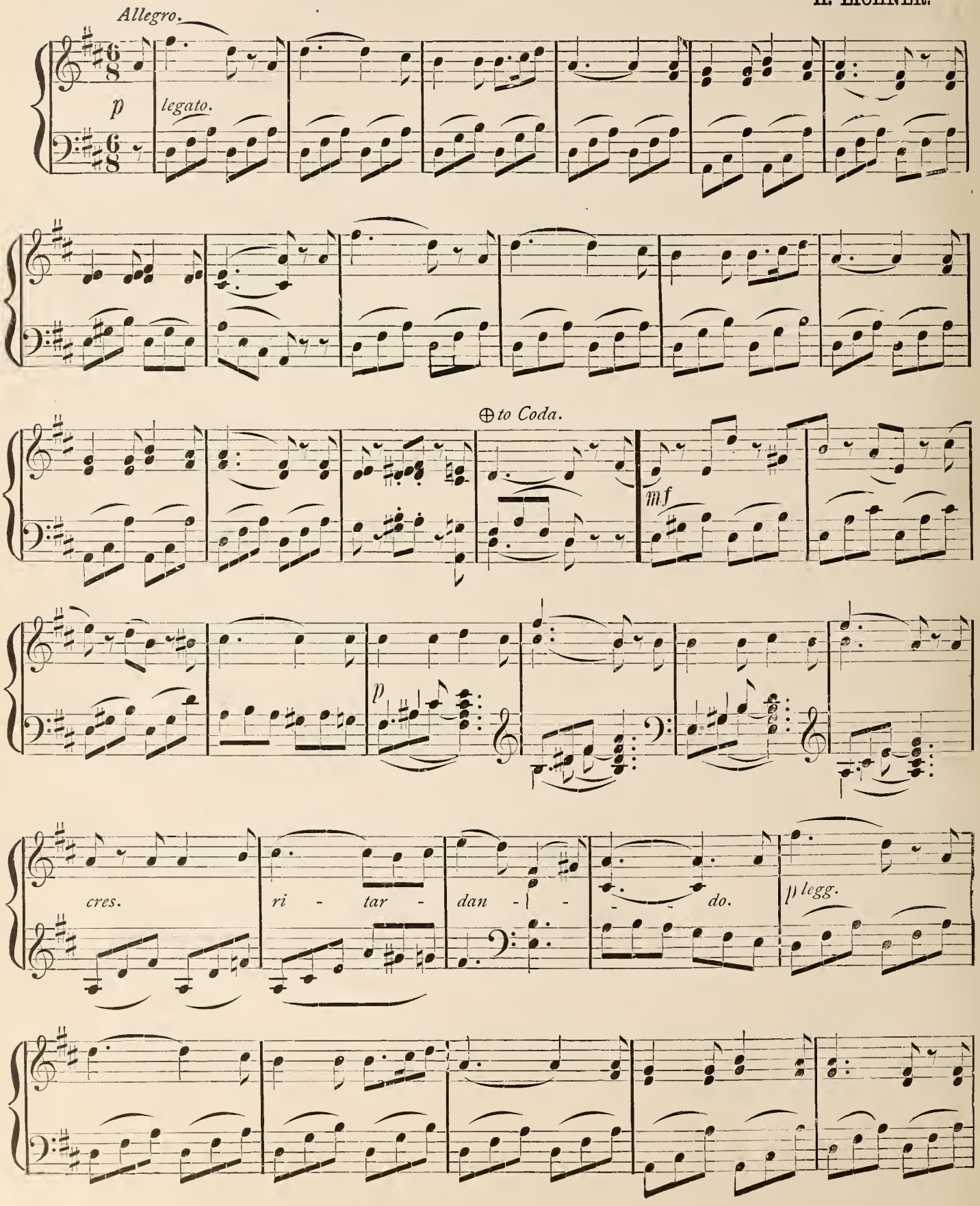
GUSTAVE LANGE.

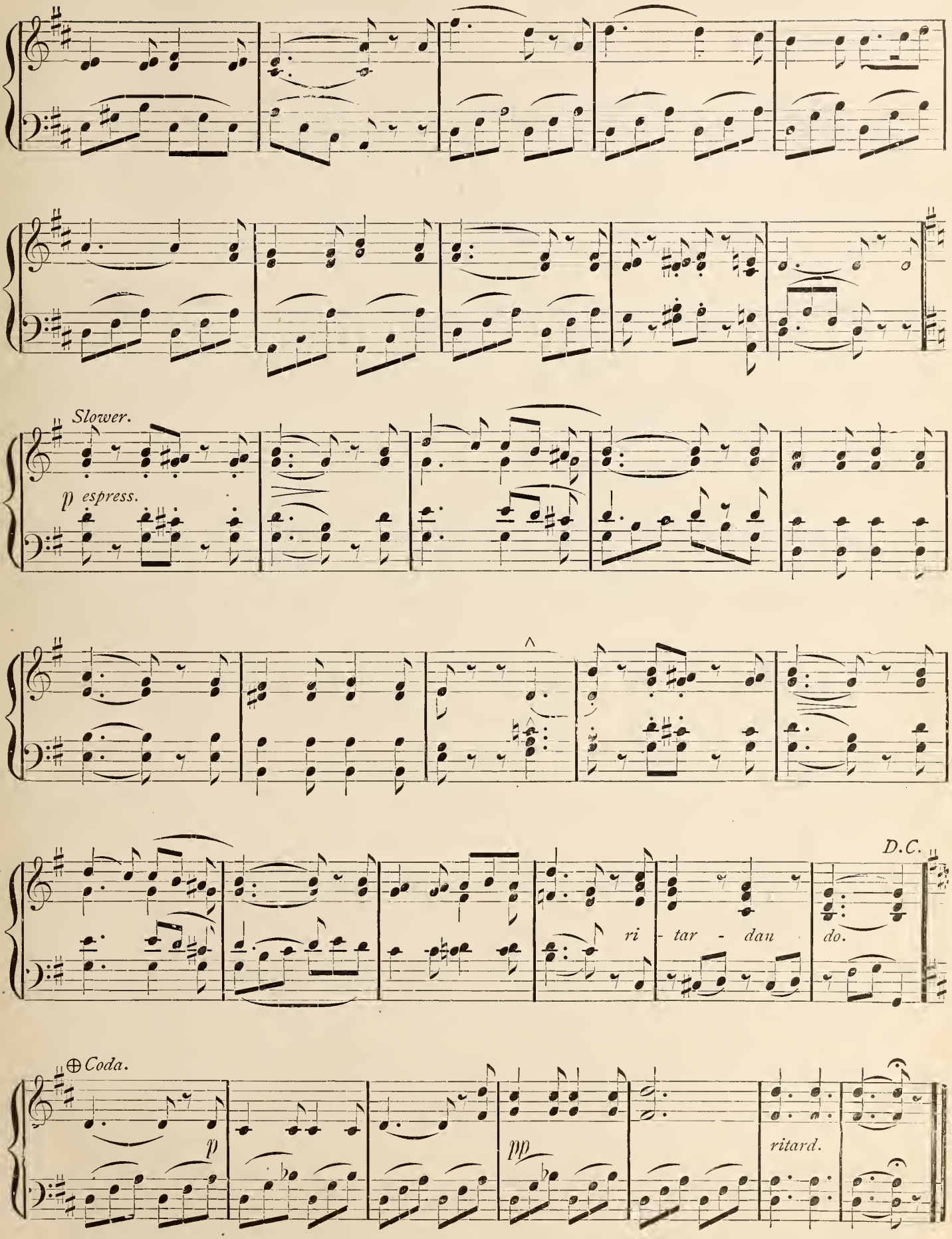



8va.
f
mf
f
mf
p
rallent. poco.
a tempo.
mf dolce.
leggiero.
f
f
cres. con fuoco.
f
ff

JOY AND GOOD FORTUNE.

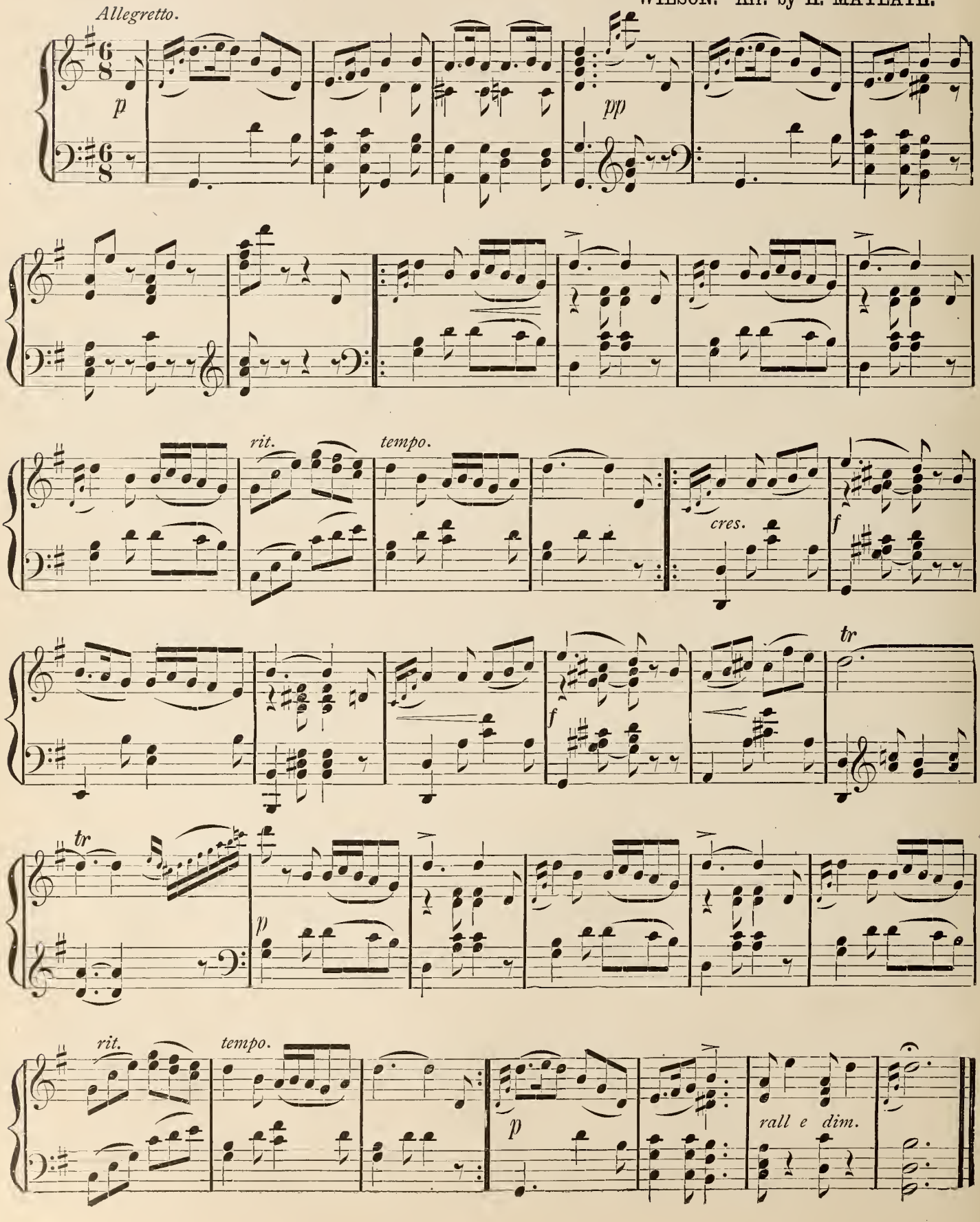
H. LICHNER.




Slower.
p espress.
D.C.
ri - tar - dan - do.
⊕ Coda.
p
pp
ritard.

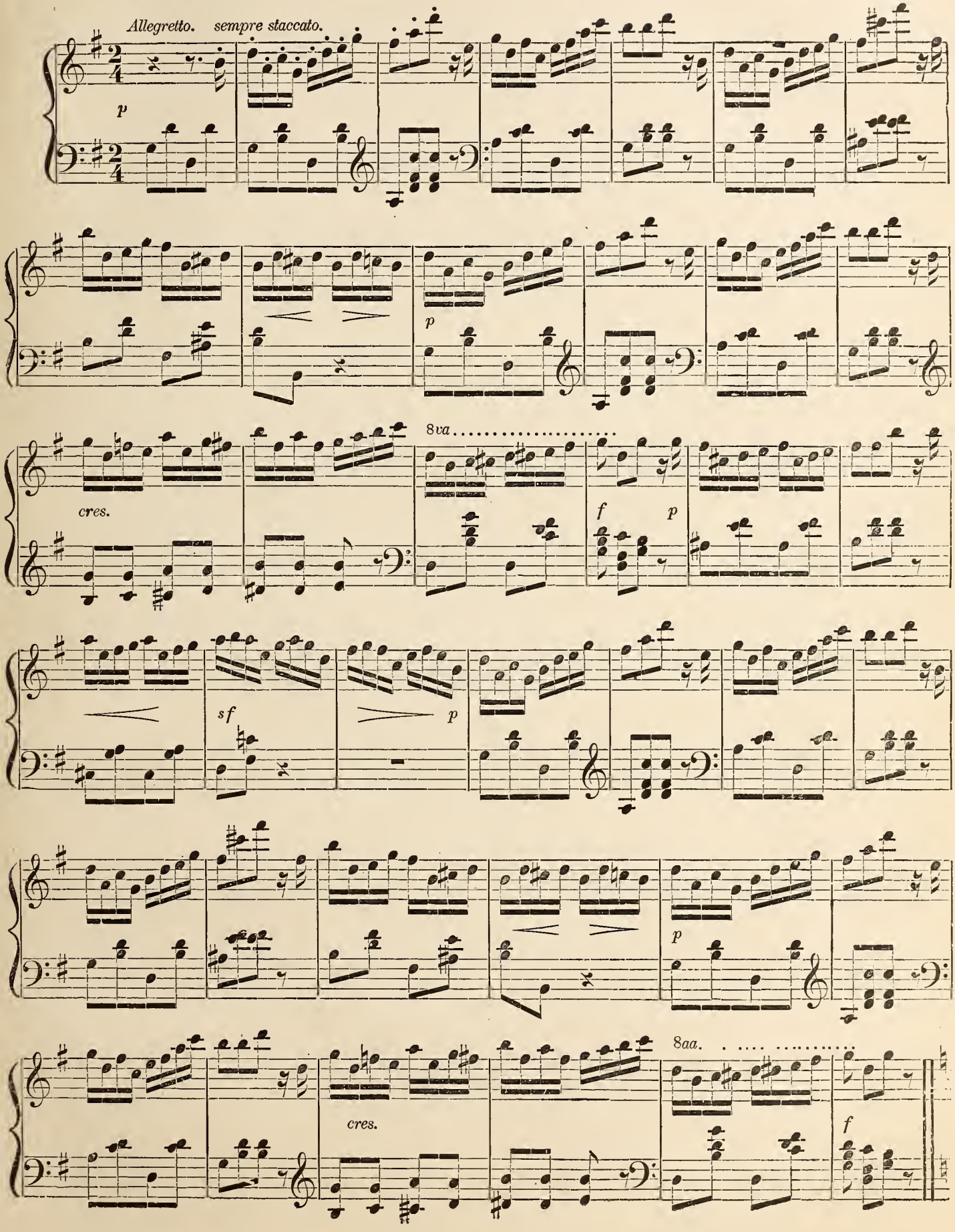
THE SHEPHERD BOY.

WILSON. Arr. by H. MAYLATH.

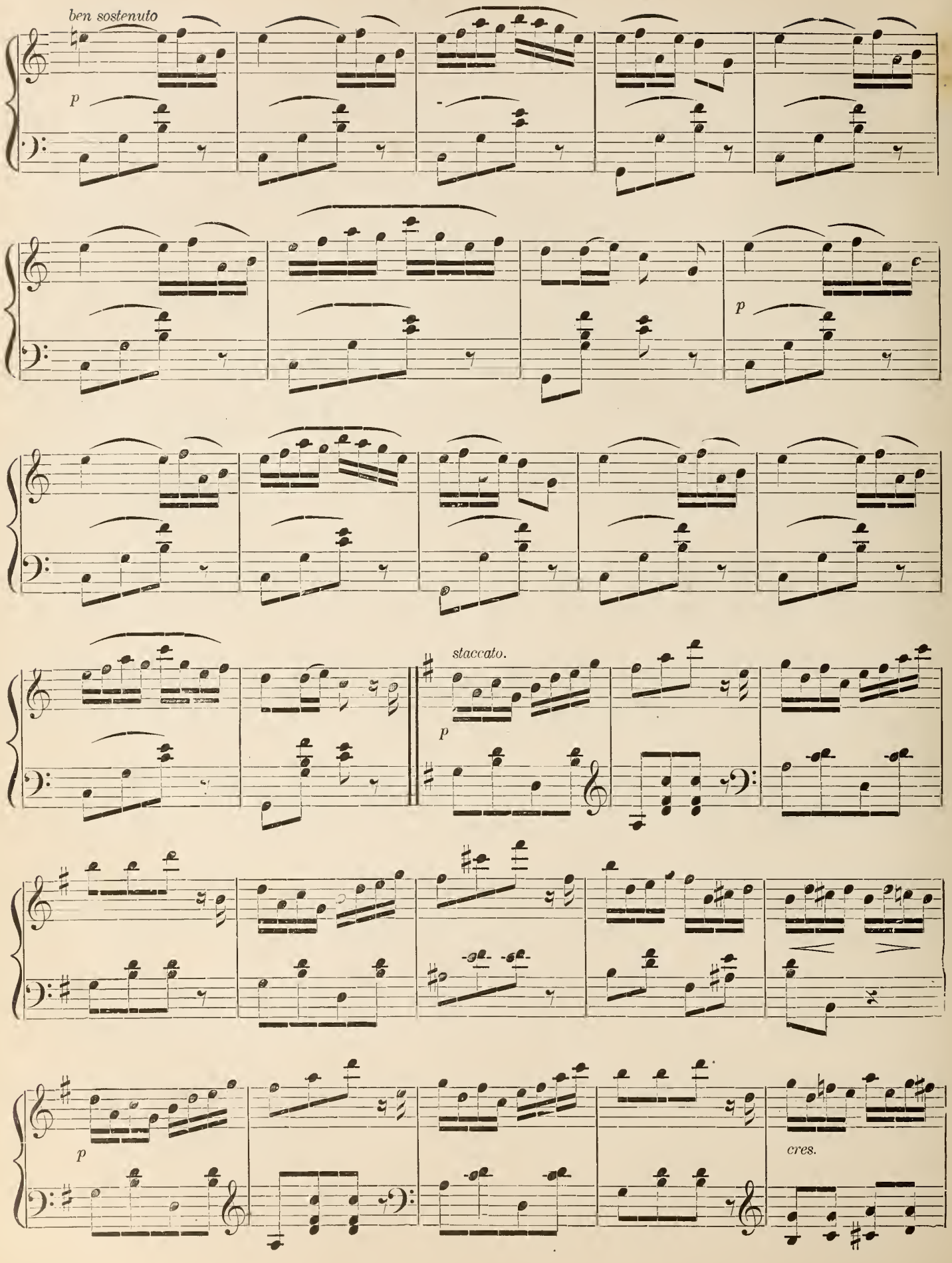


PIZZICATI.

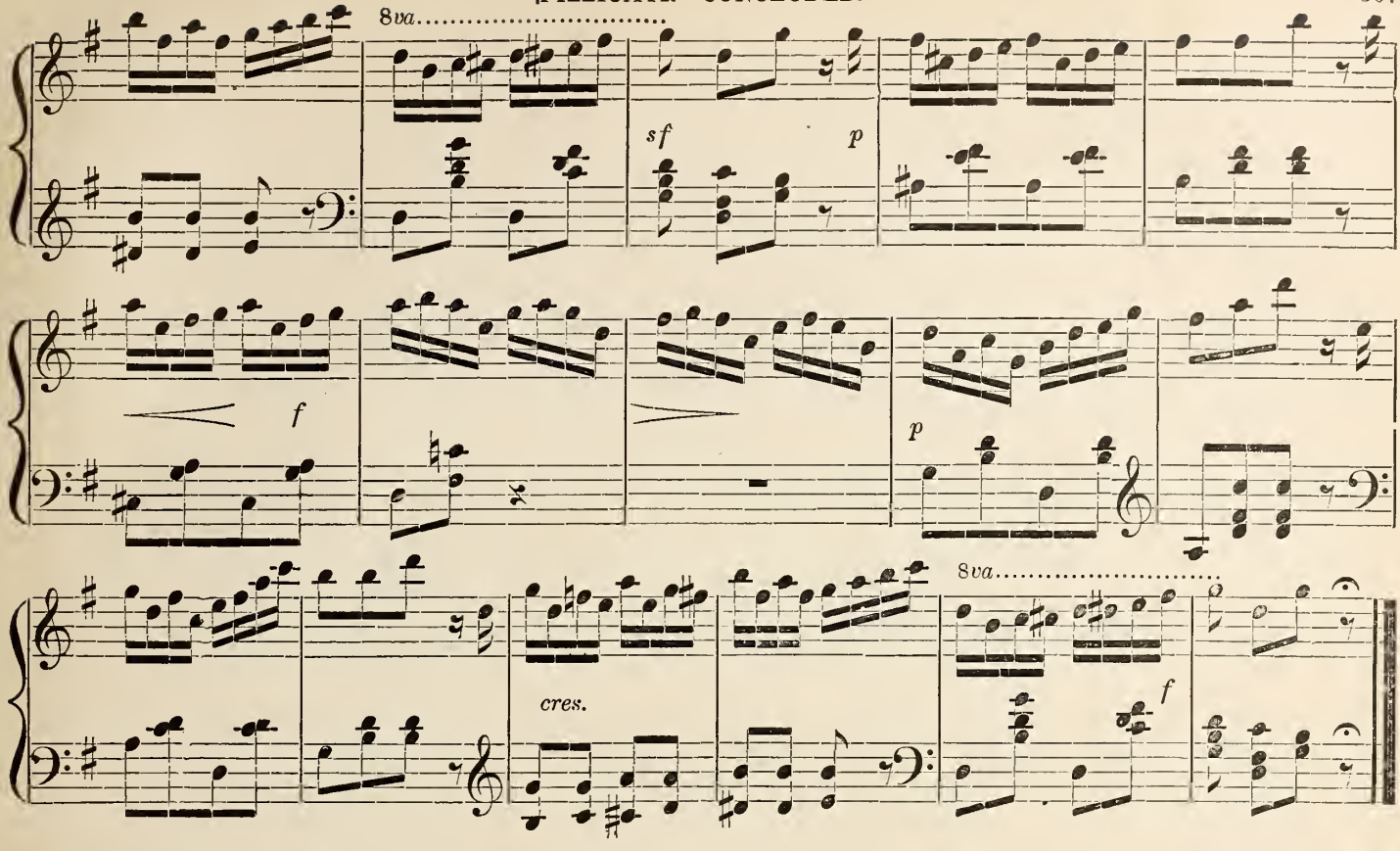
ARRANGED BY H. MAYLATH. FROM THE BALLET SYLVIA. LEO DELIBES.



PIZZICATI.—CONTINUED.

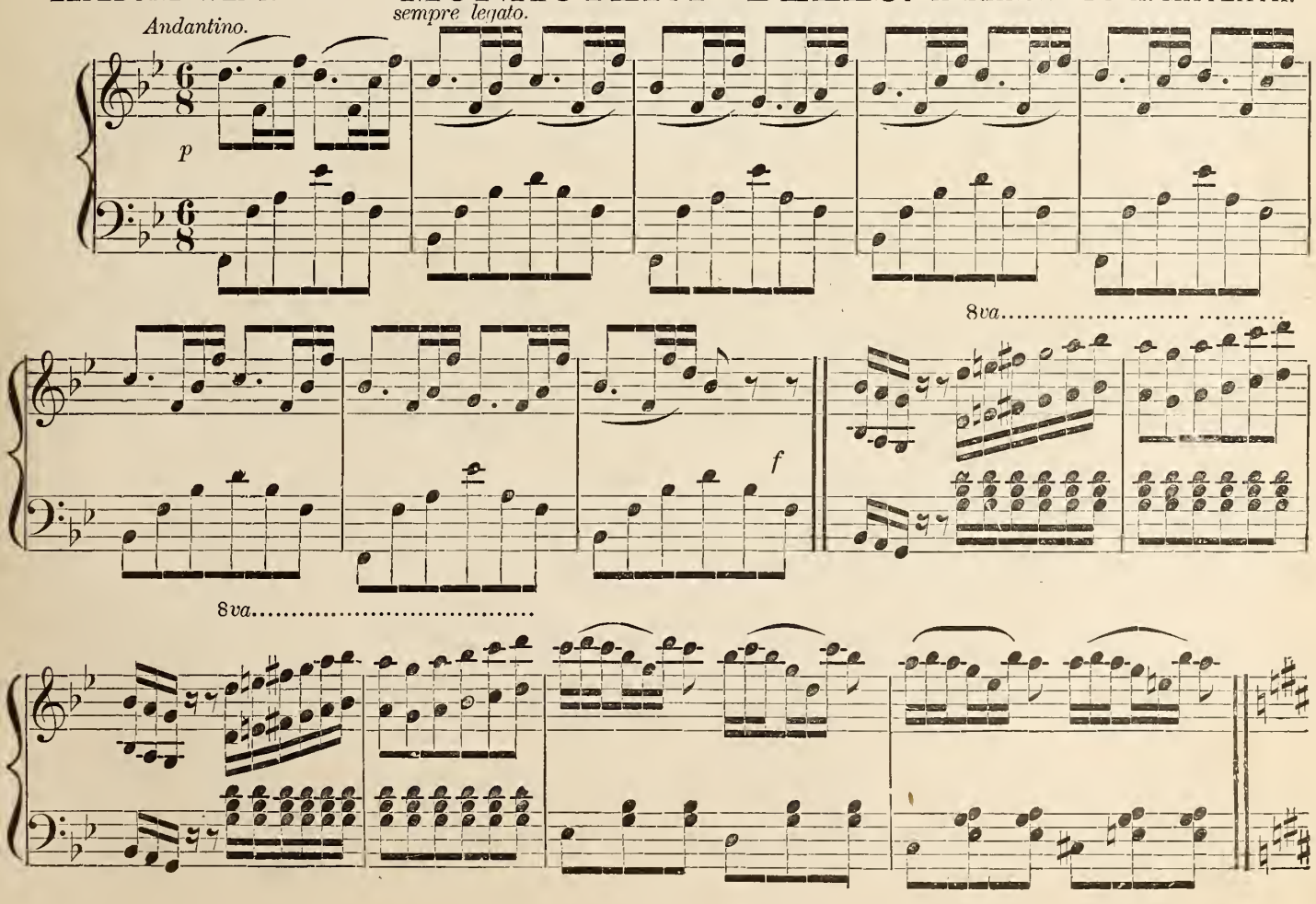


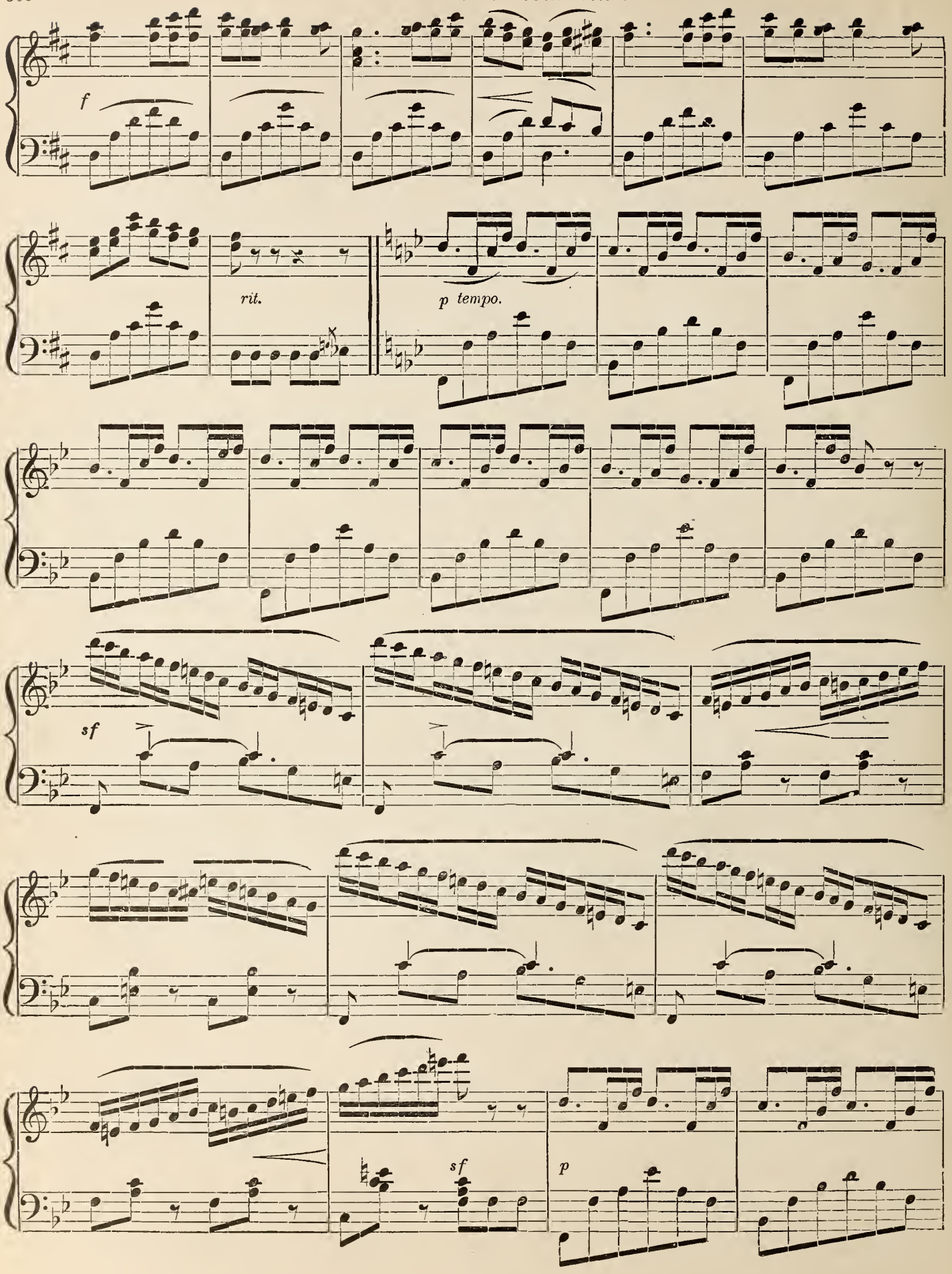
F. LISZT.

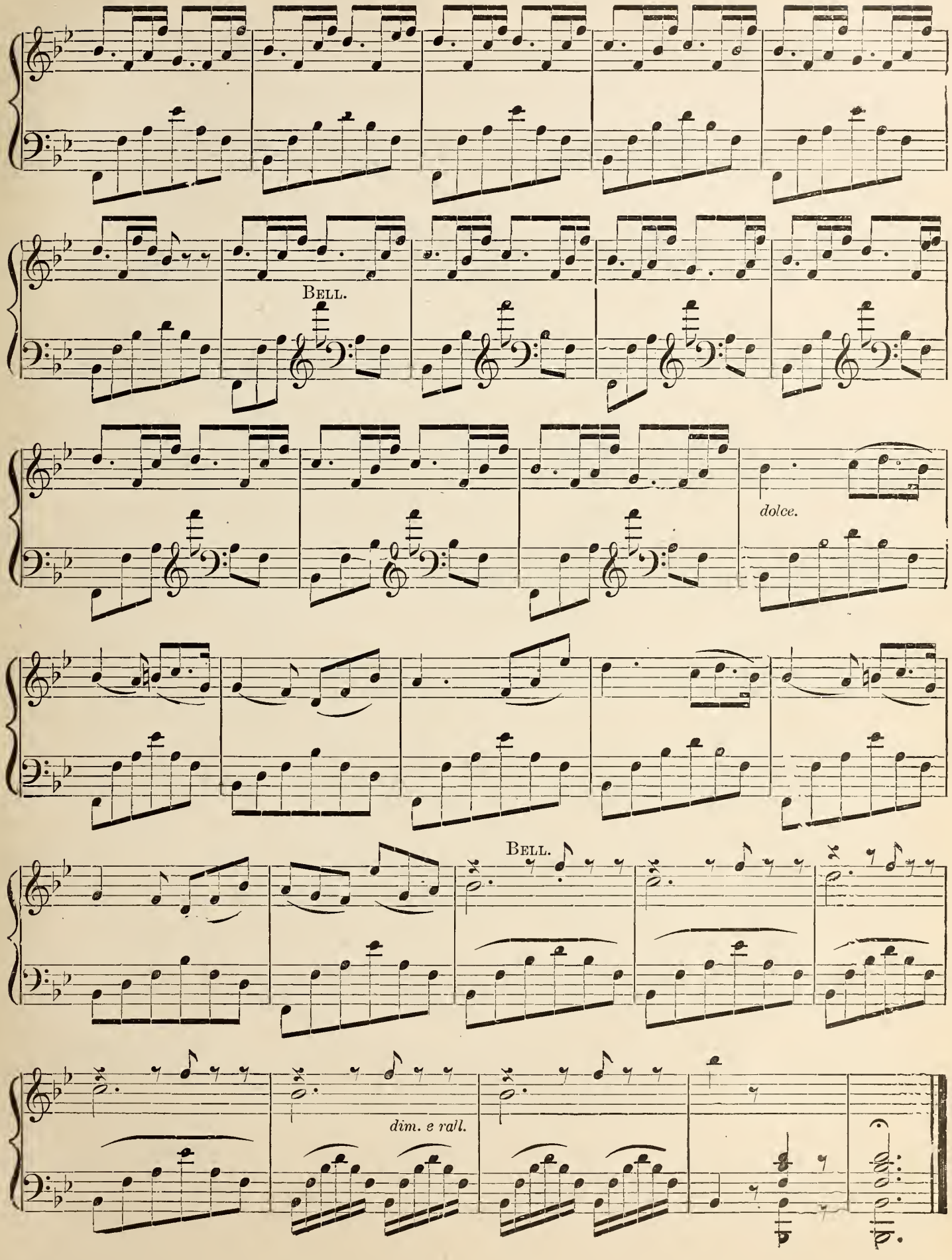


LÉFÉBURE WELY.

MONASTERY BELLS. ARRANGED BY H. MAYLATH.

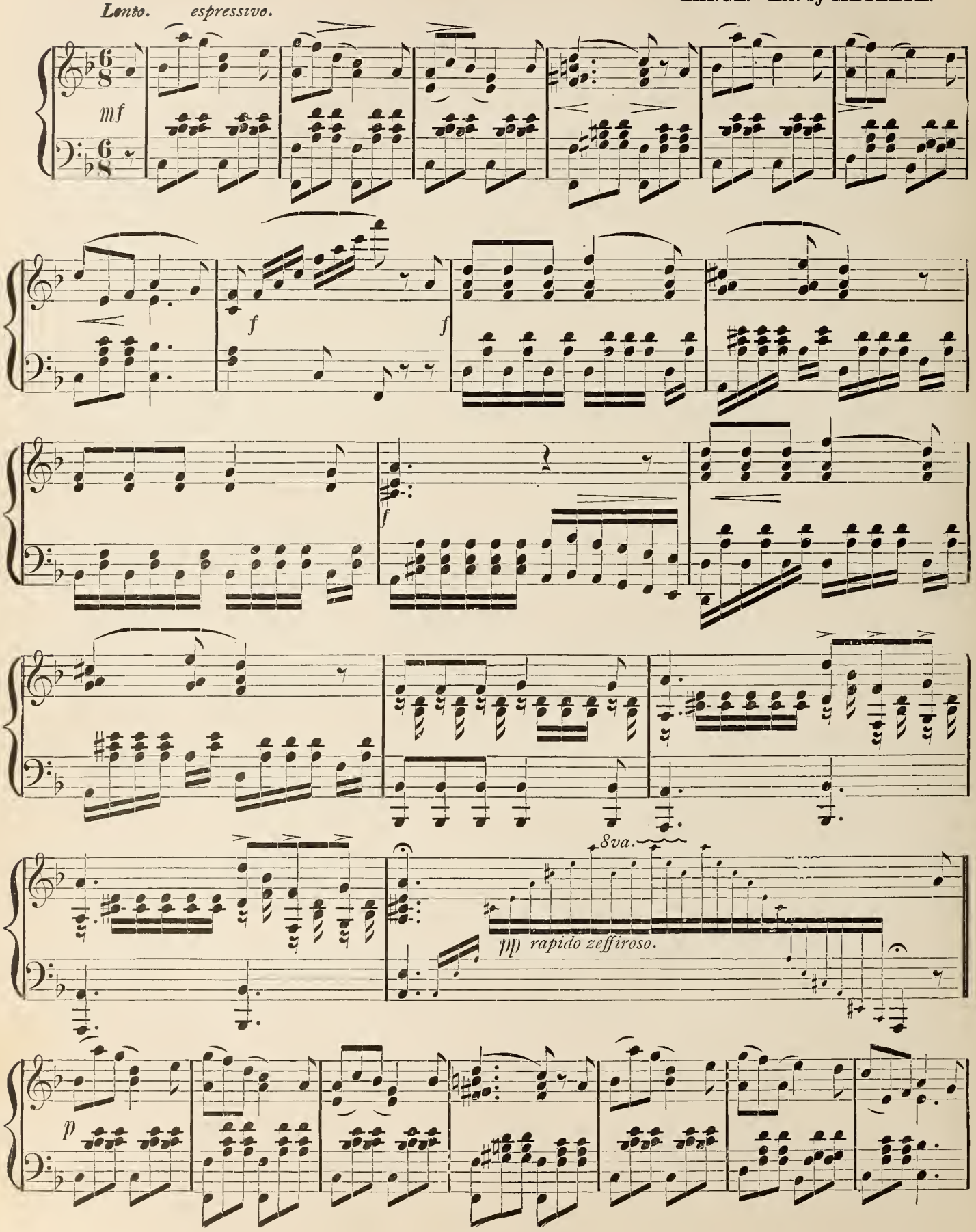


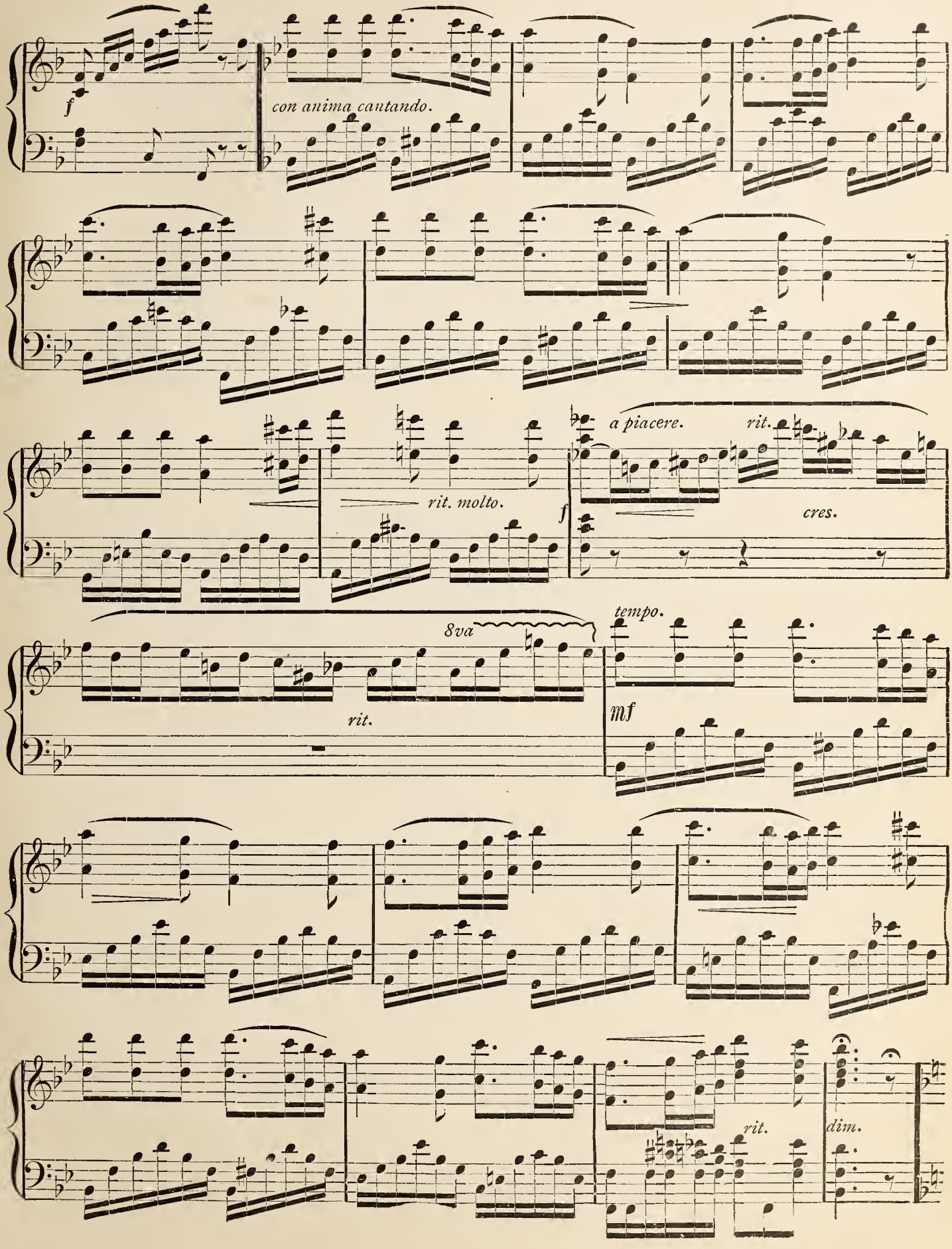

f
rit.
p tempo.
sf
sf
p


Bell.
dolce.
Bell.
dim. e rall.

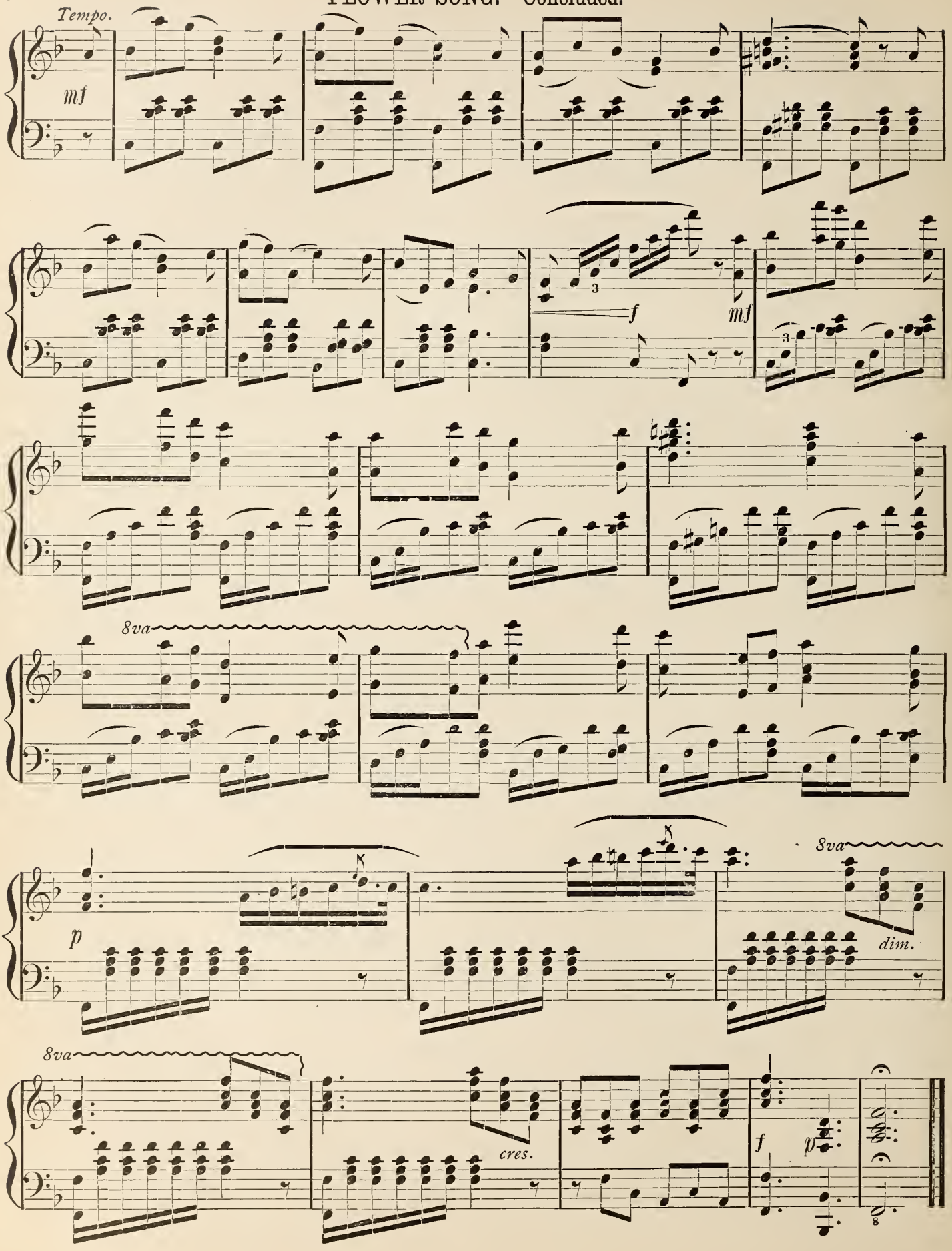
FLOWER SONG.

LANGE. Arr. by MAYLATH.




f
con anima cantando.
rit. molto.
a piacere.
rit.
f
cres.
8va
tempo.
rit.
mf
rit.
dim.

FLOWER SONG. Concluded.

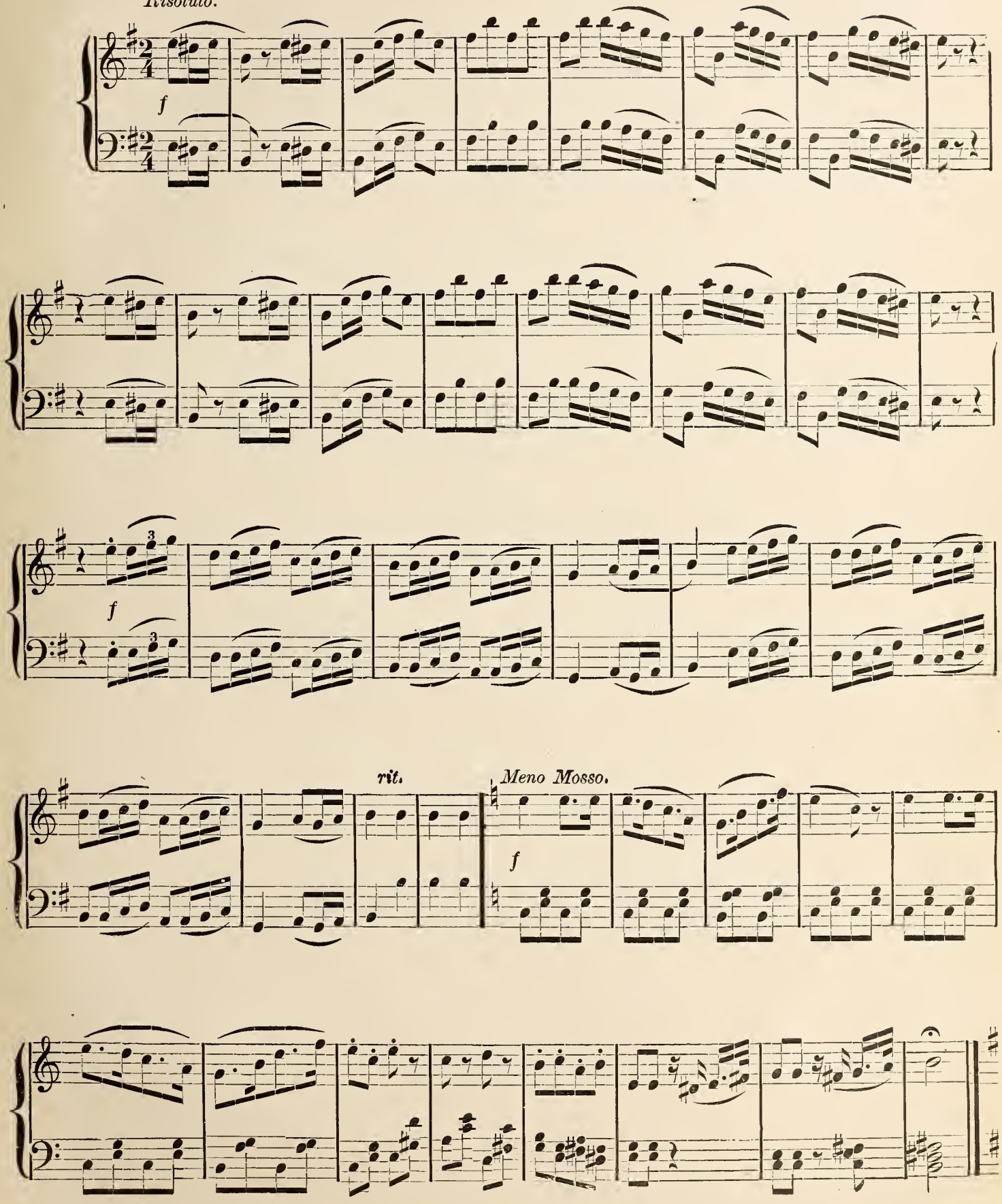


"IL TROVATORE."

Arranged by H. MAYLATH.

G. VERDI.

Risoluto.



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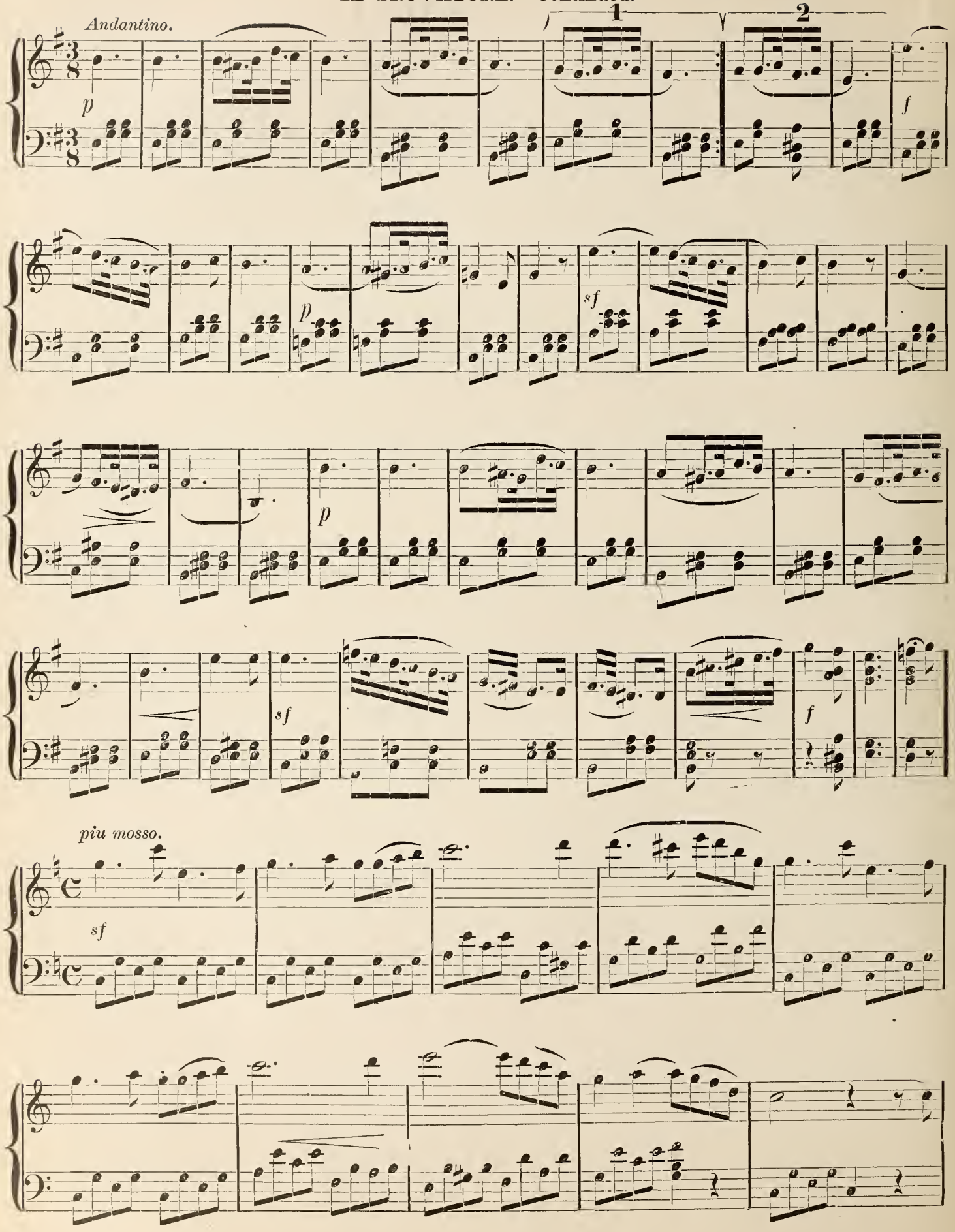
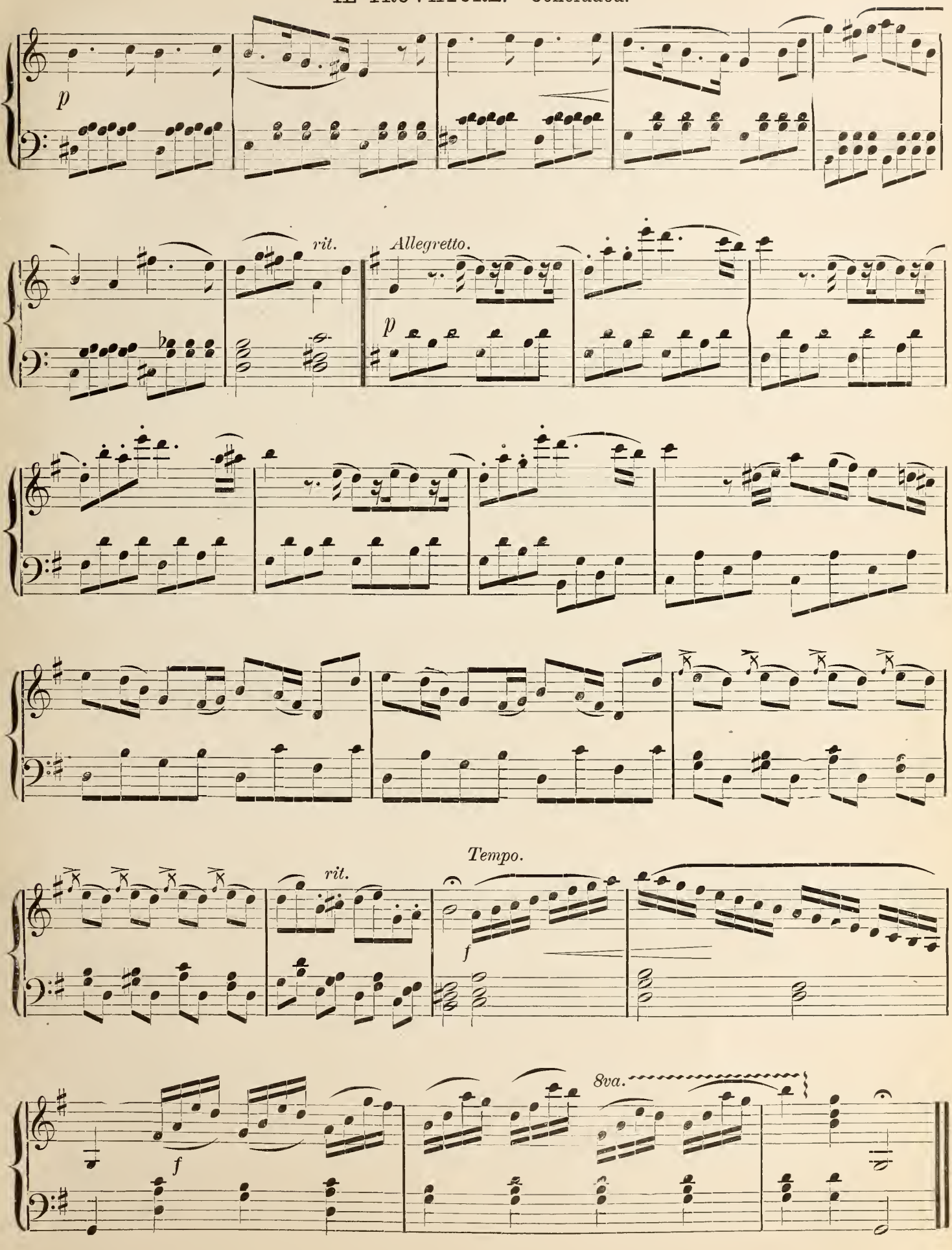
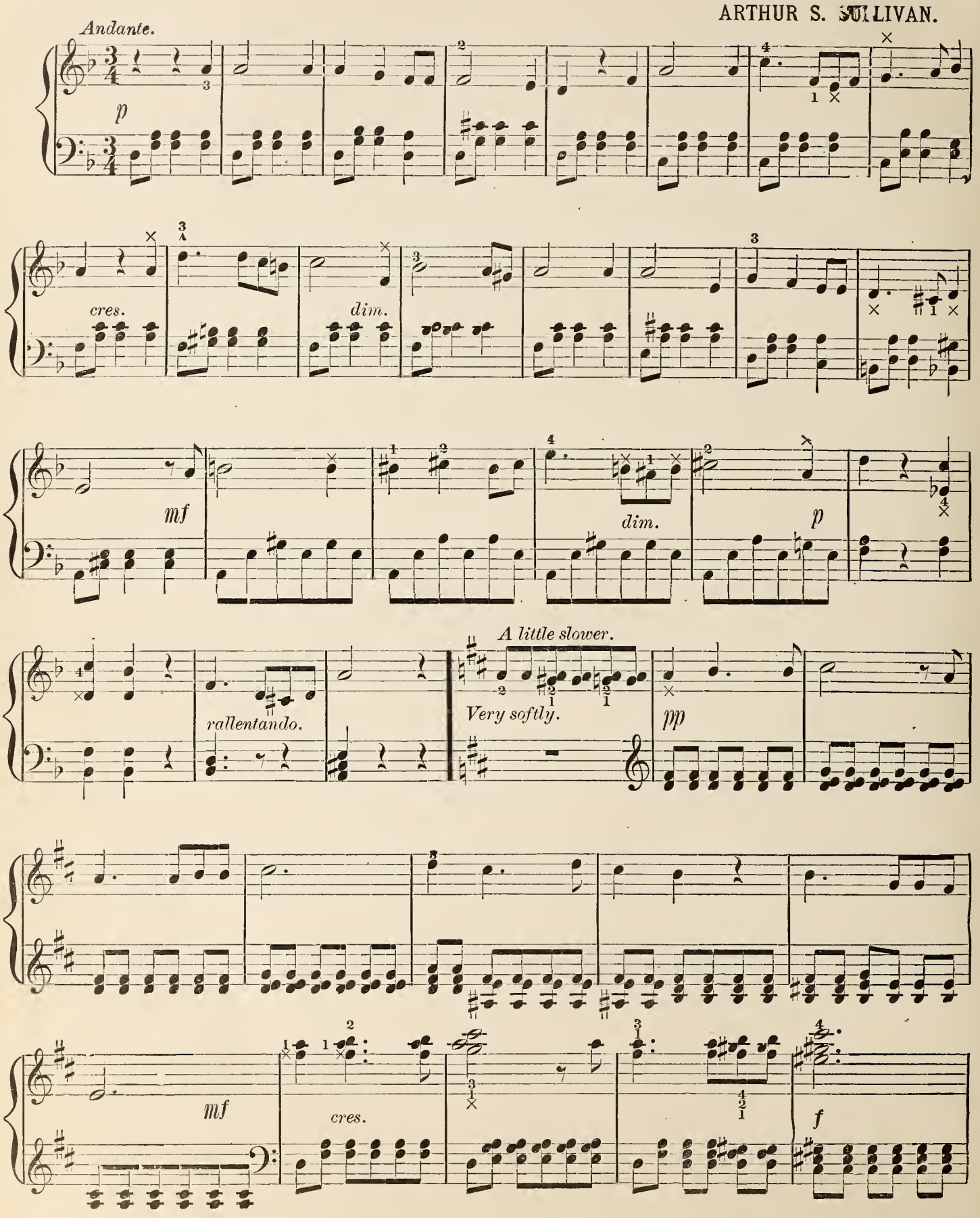
IL TROVATORE. Continued.

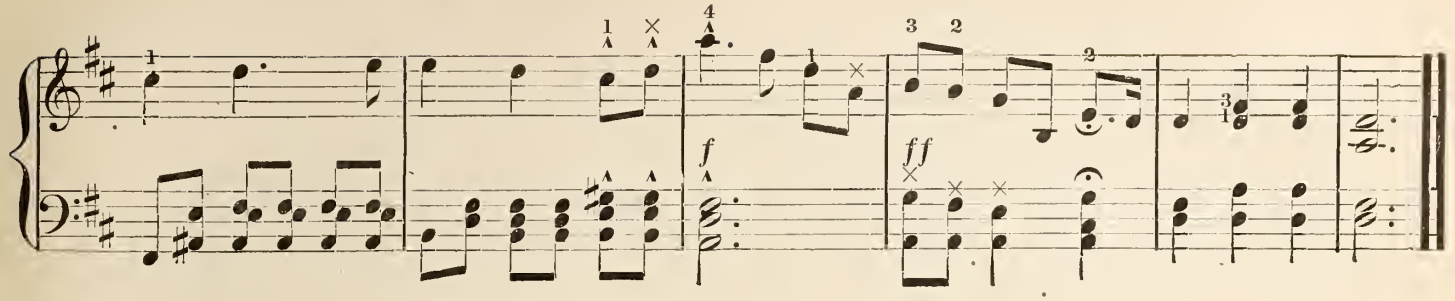



p
rit.
Allegretto.
p
Tempo.
rit.
f
f
8va.

LET ME DREAM AGAIN.

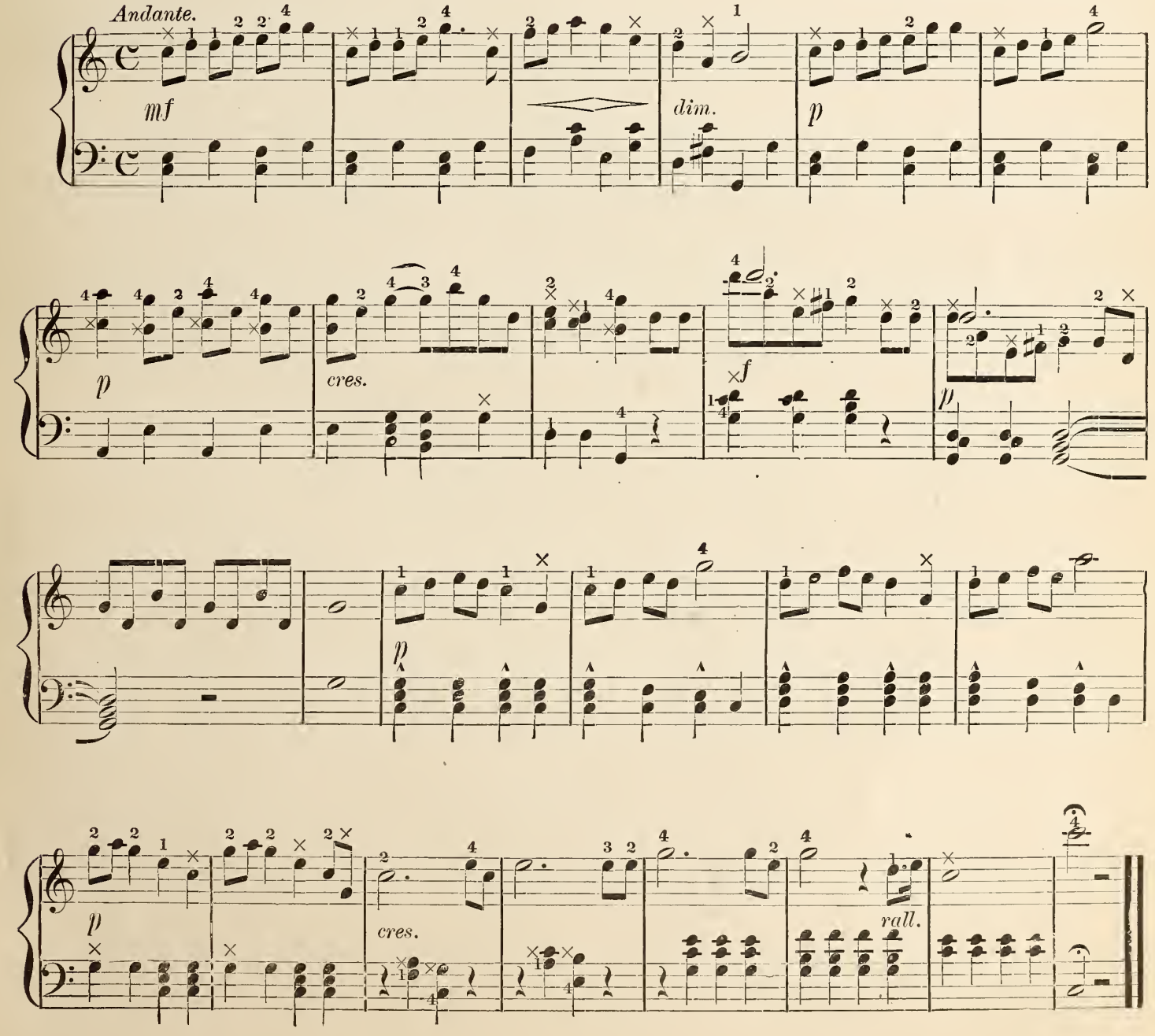
ARTHUR S. SULLIVAN.





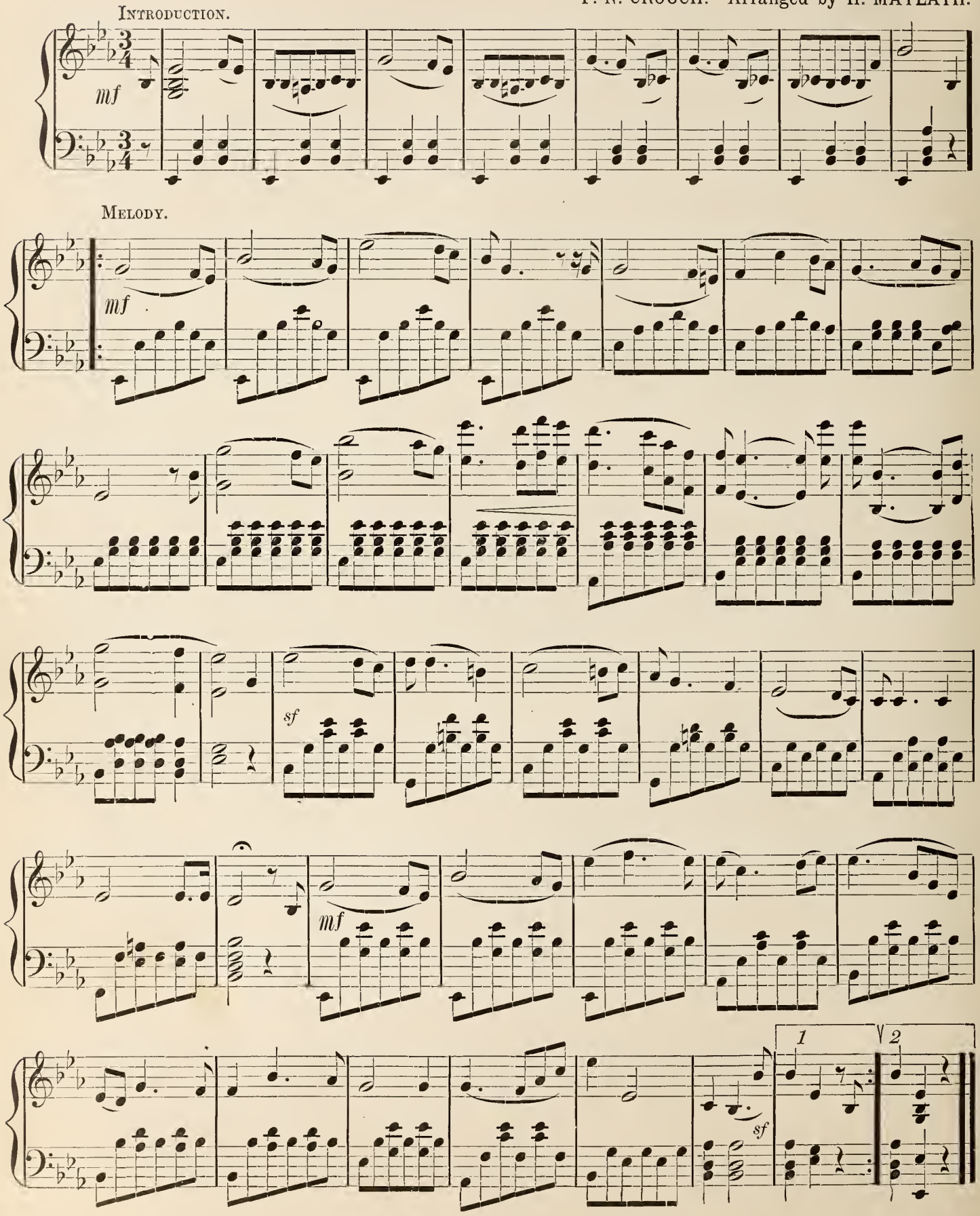
BIRDS IN THE NIGHT.

ARTHUR S. SULLIVAN.

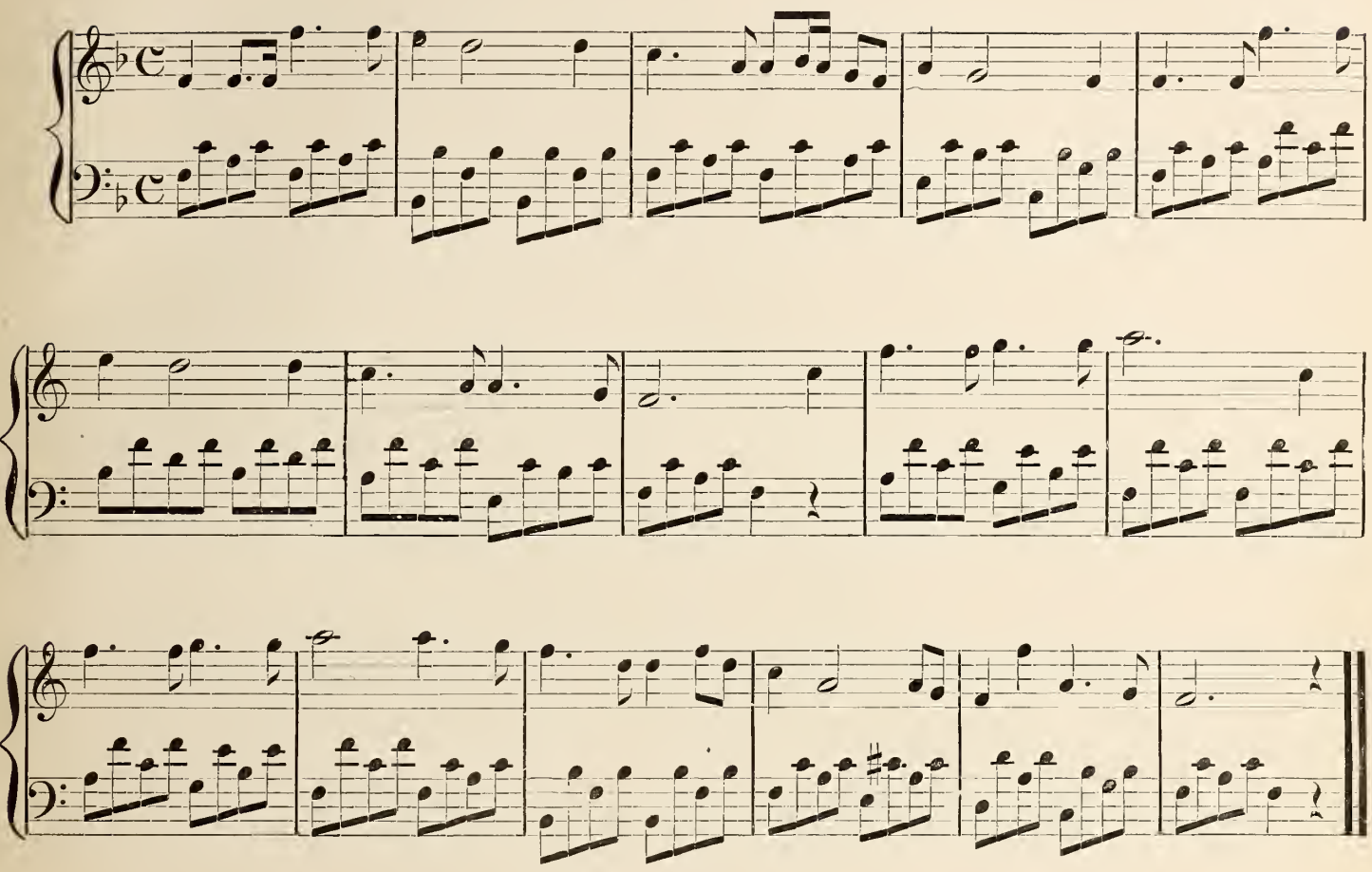


KATHLEEN MAVOURNEEN.

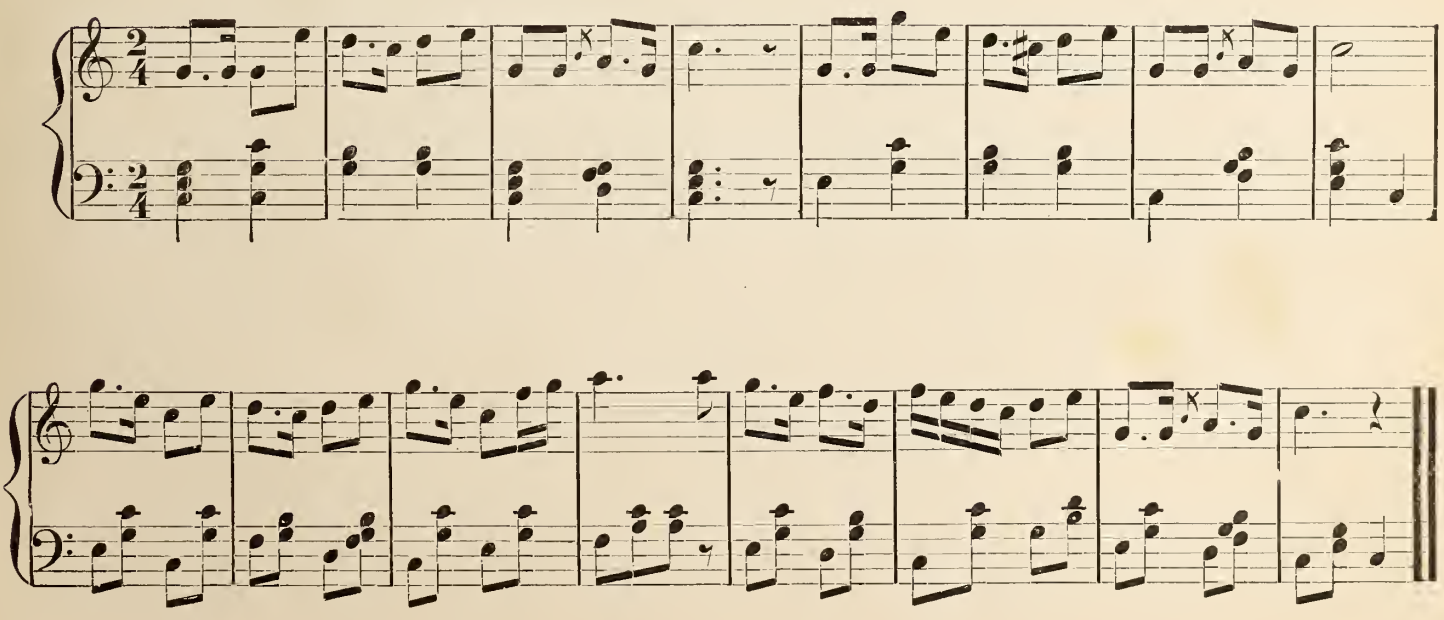
F. N. CROUCH. Arranged by H. MAYLATH.



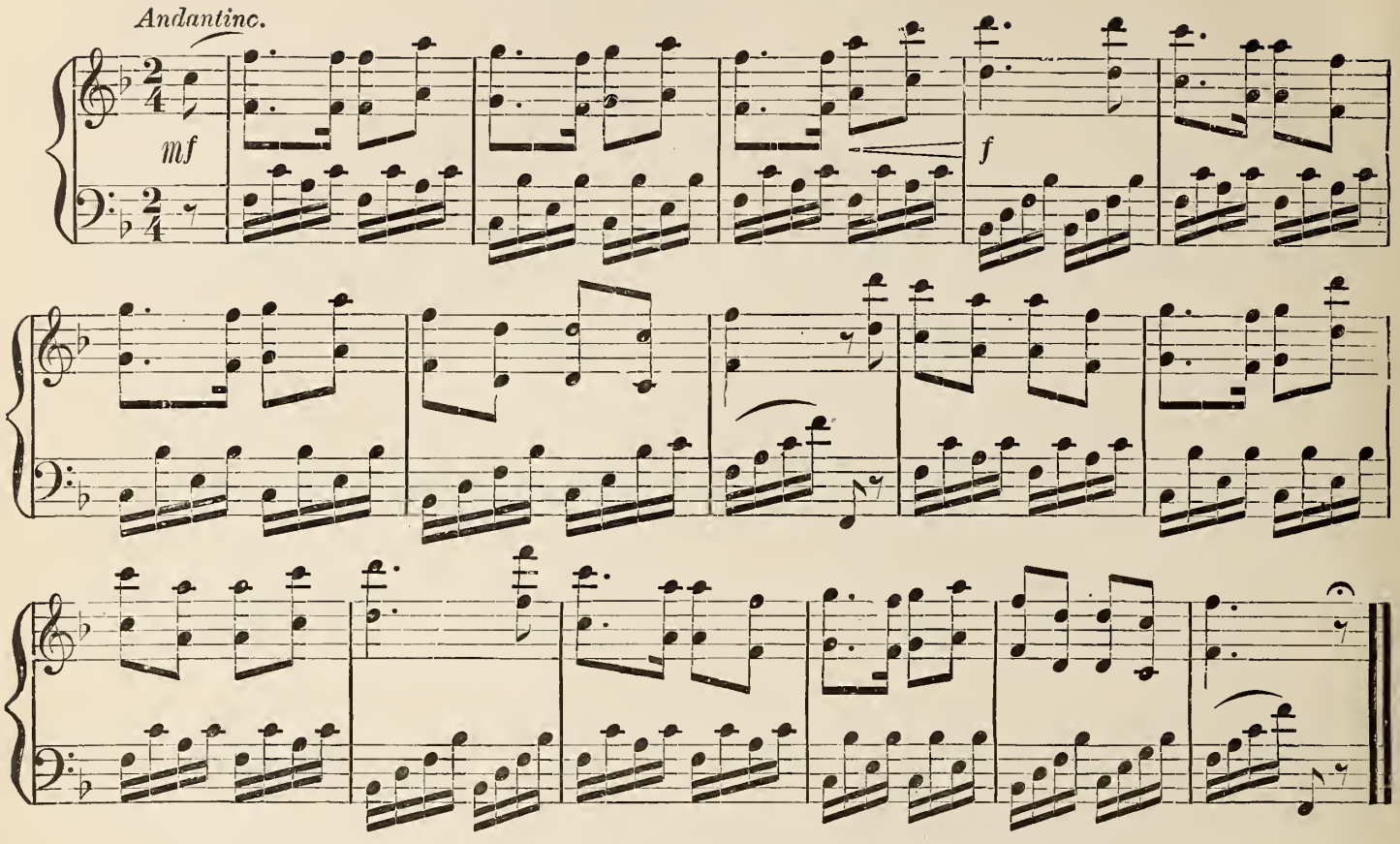
ANNIE LAURIE.



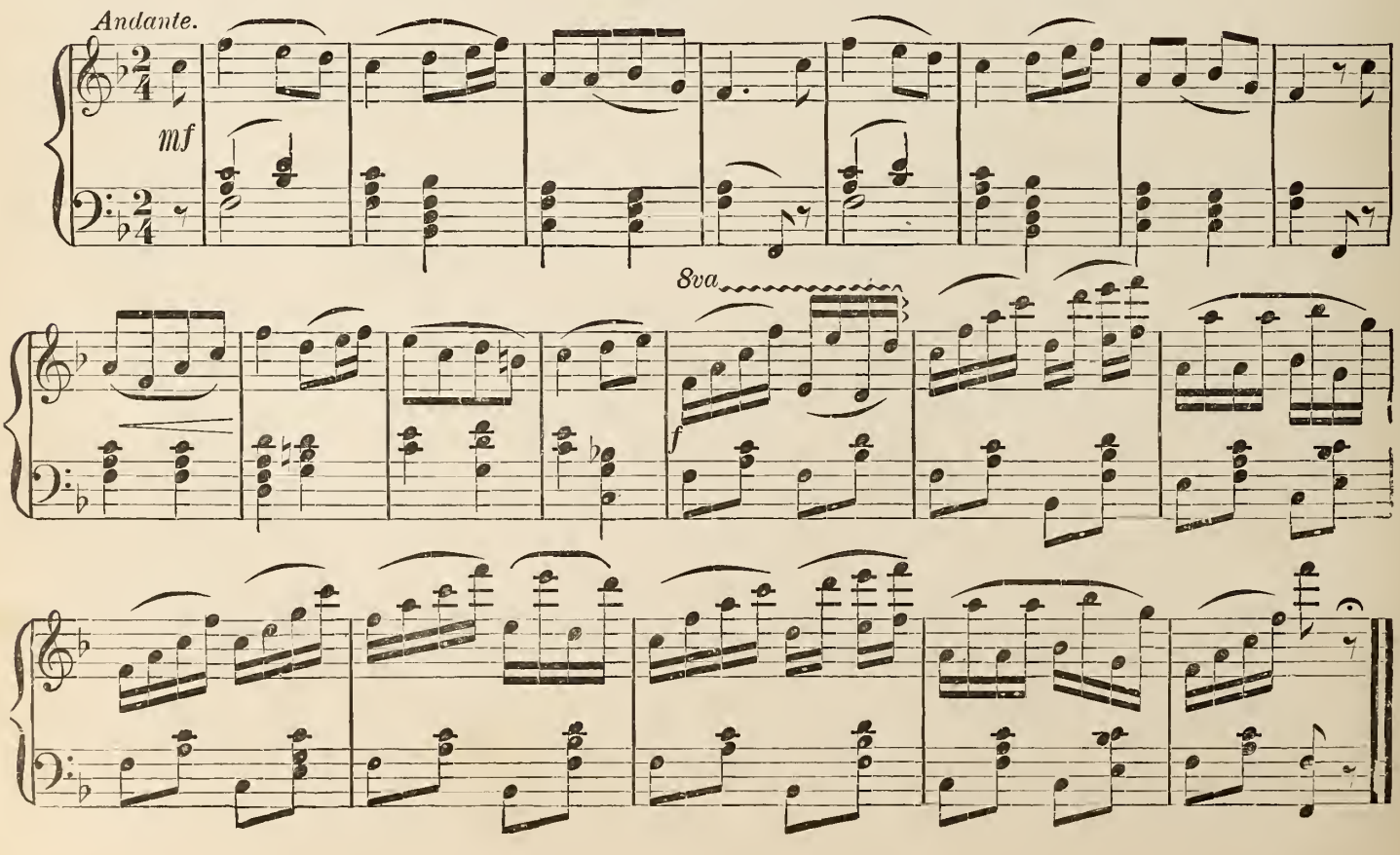
COMING THRO' THE RYE.



AULD LANG SYNE.

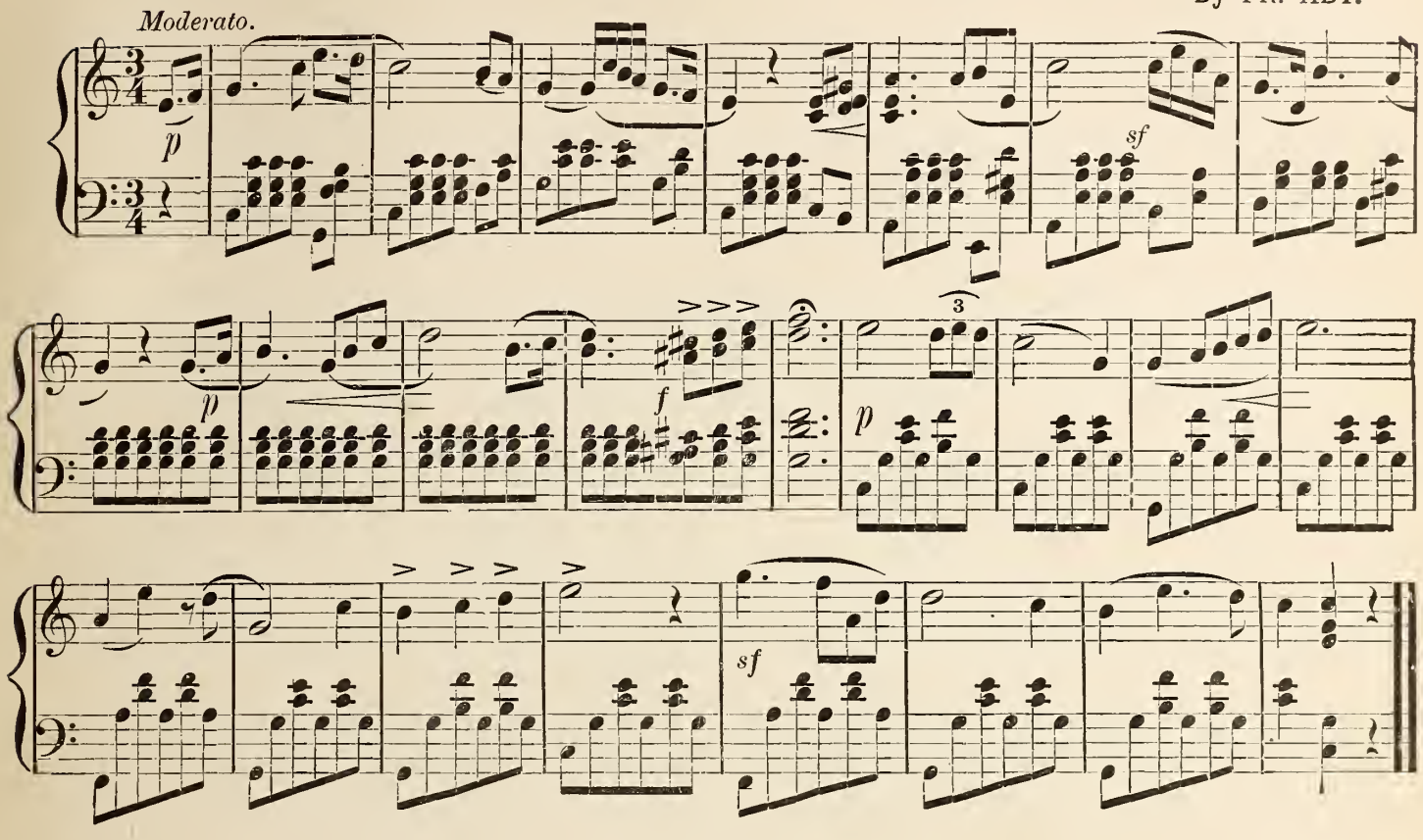


THE BLUE BELLS OF SCOTLAND.

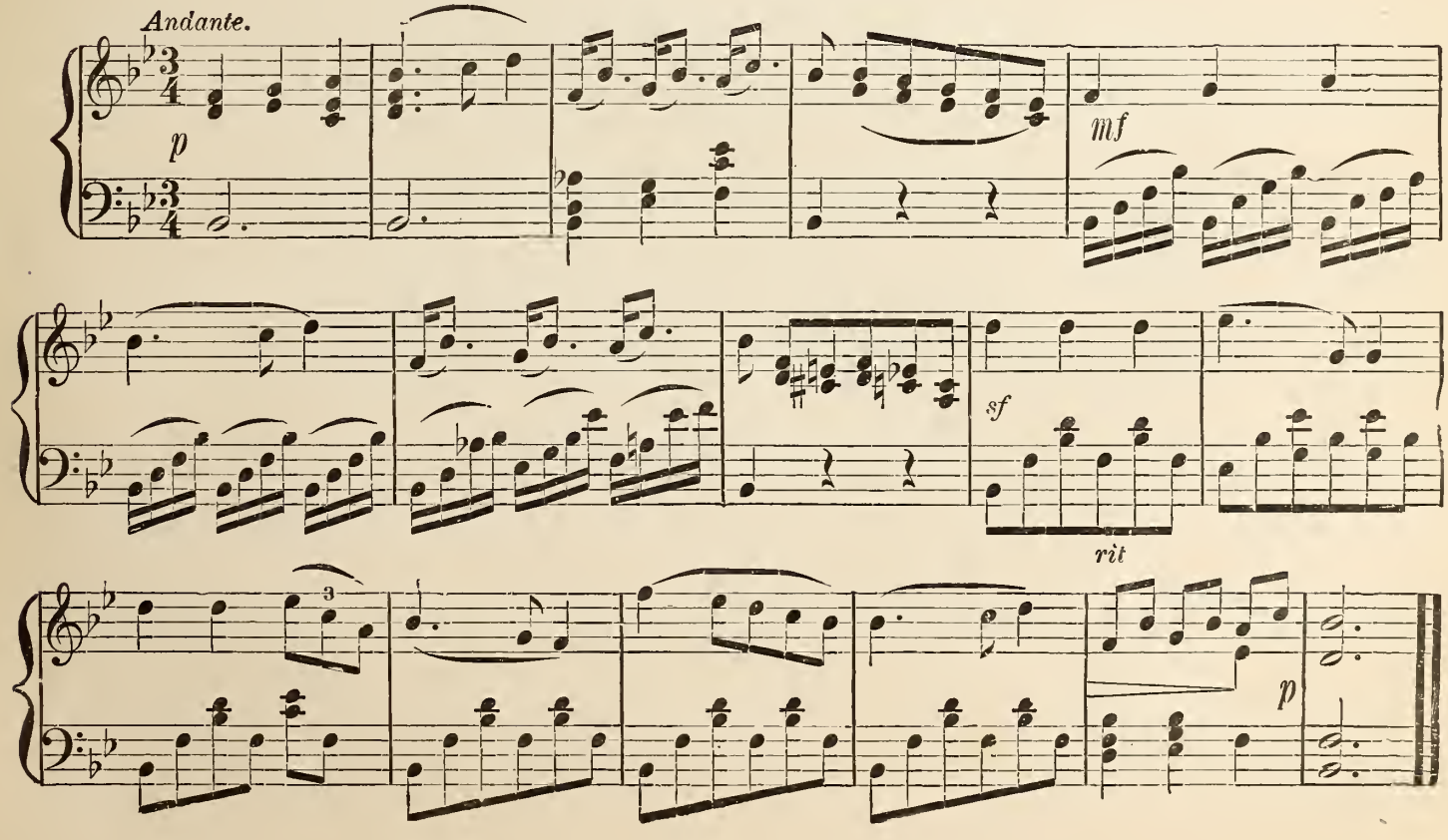


WHEN THE SWALLOWS HOMEWARD FLY.

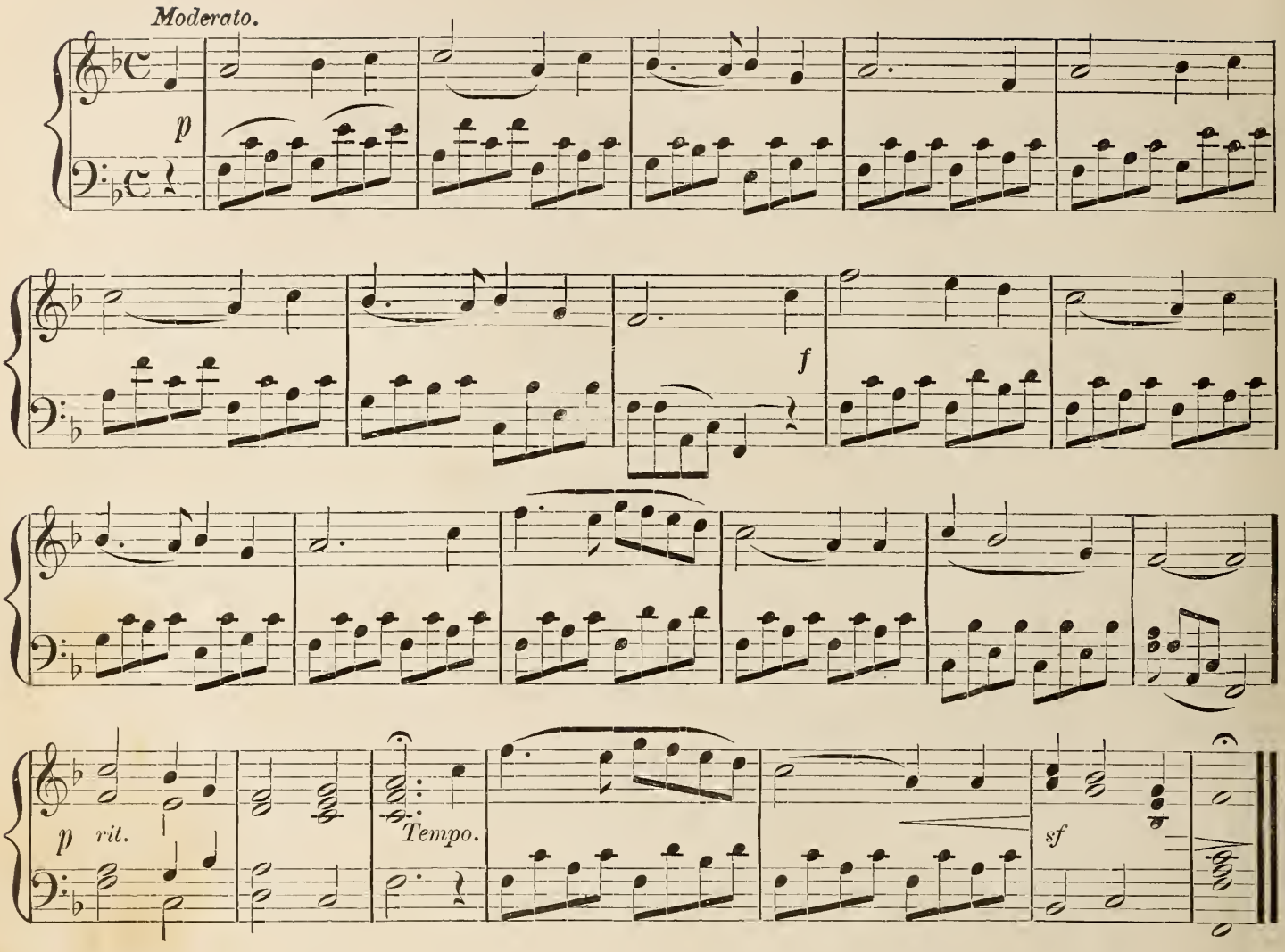
By FR. ABT.



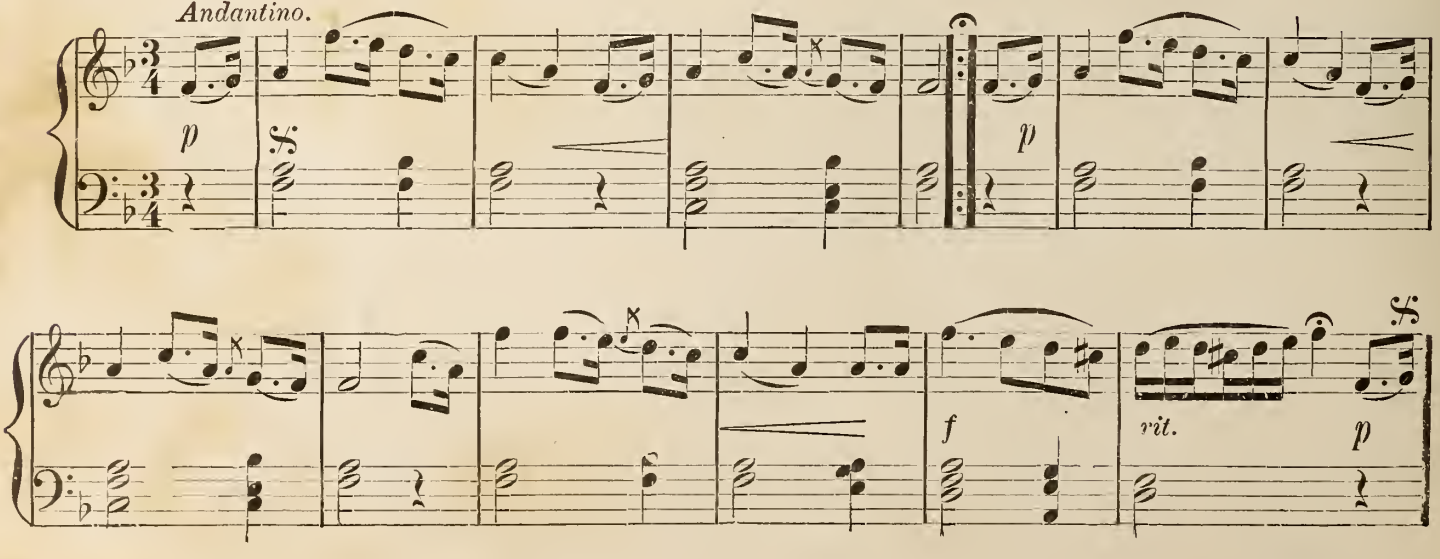
ROBIN ADAIR.



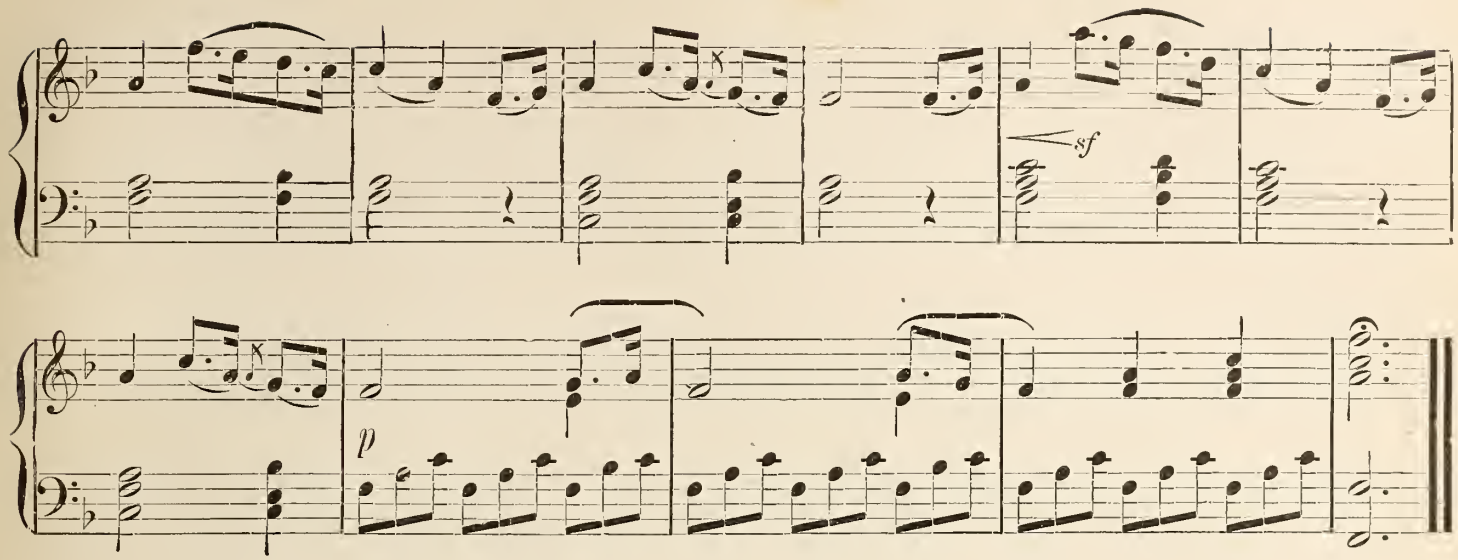
HOME SWEET HOME.



THE LAST ROSE OF SUMMER.

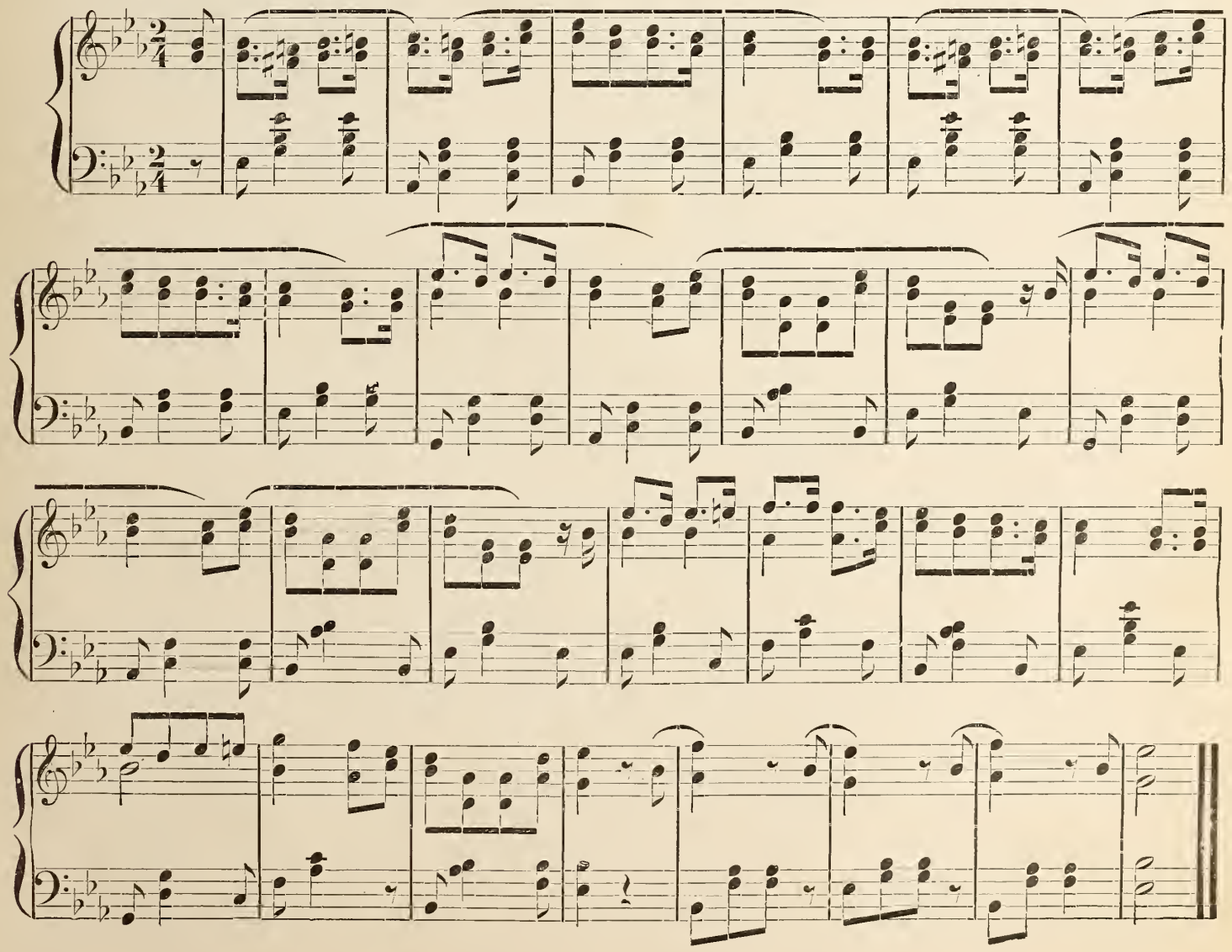


R. JOSEFFY.



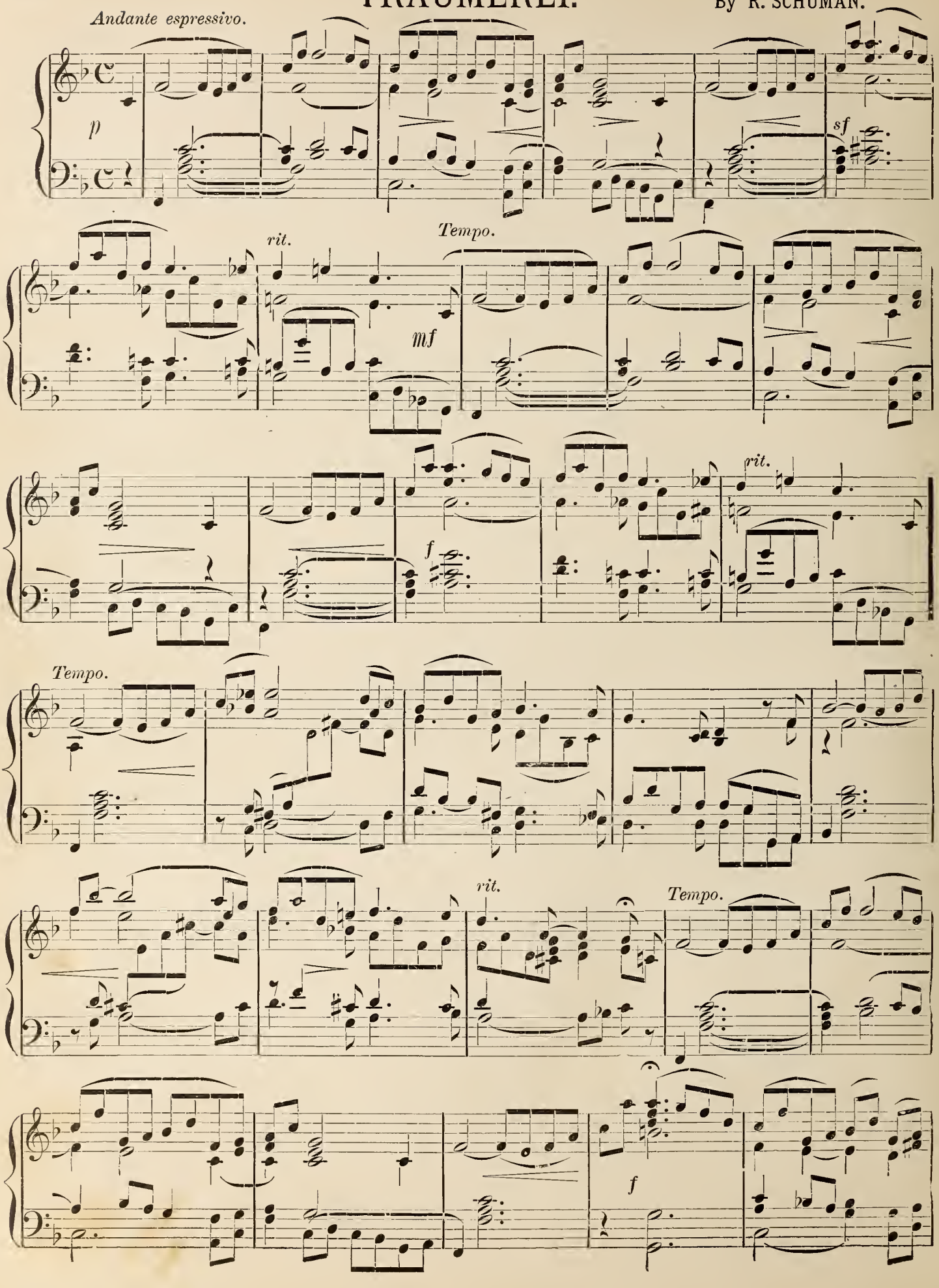
OHÉ MAMMA.

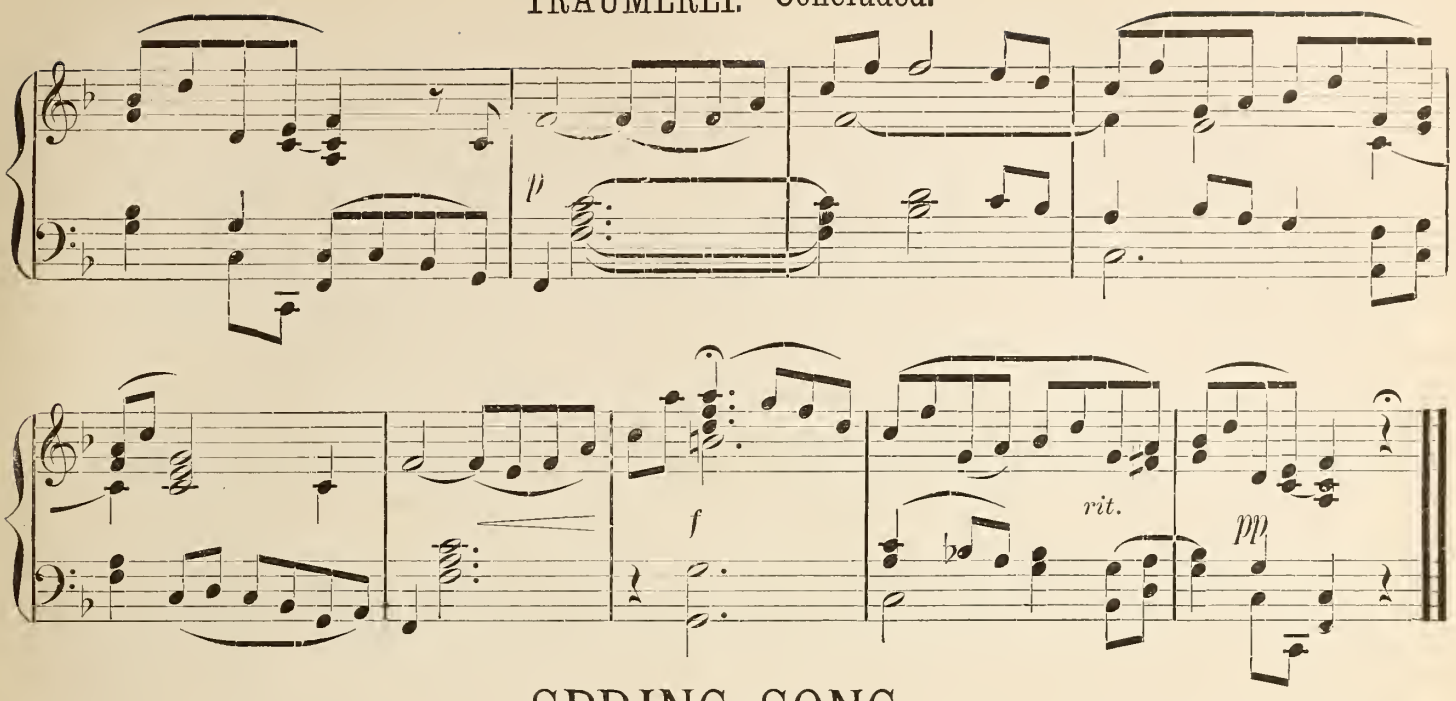
Arranged by H. MAYLATH. TOSTI.



TRÄUMEREI.

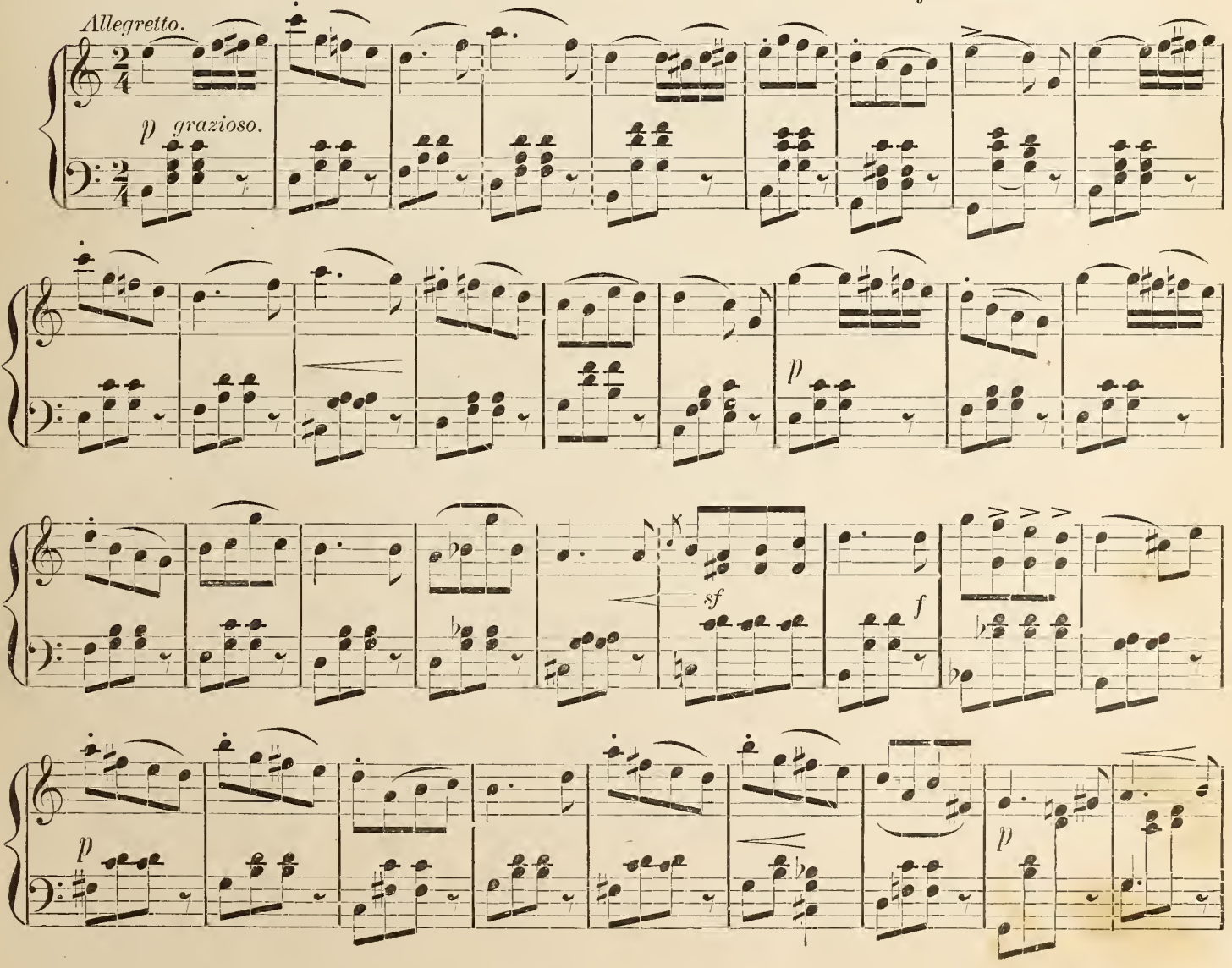
By R. SCHUMAN.



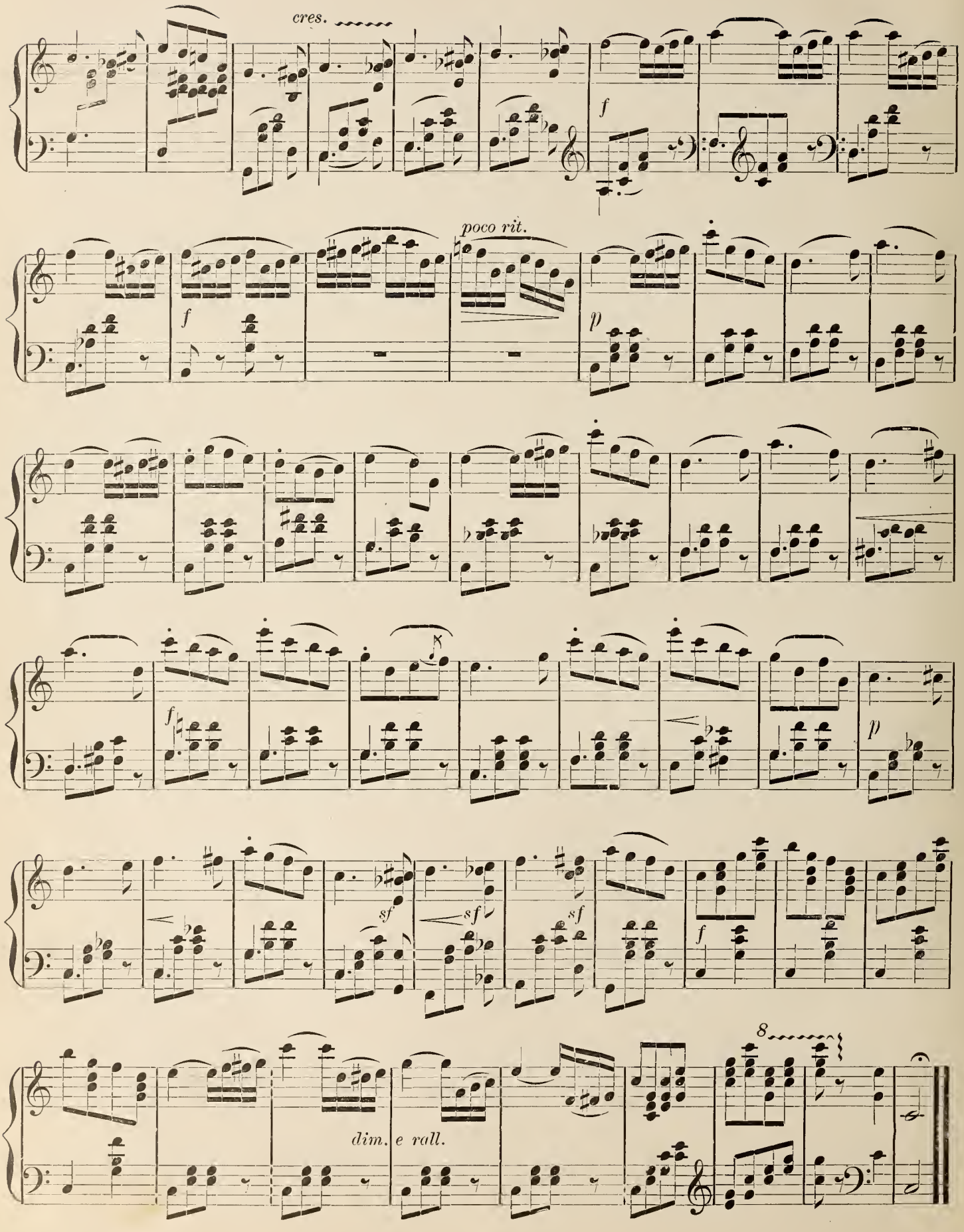


SPRING SONG.

By F. MENDELSSOHN.



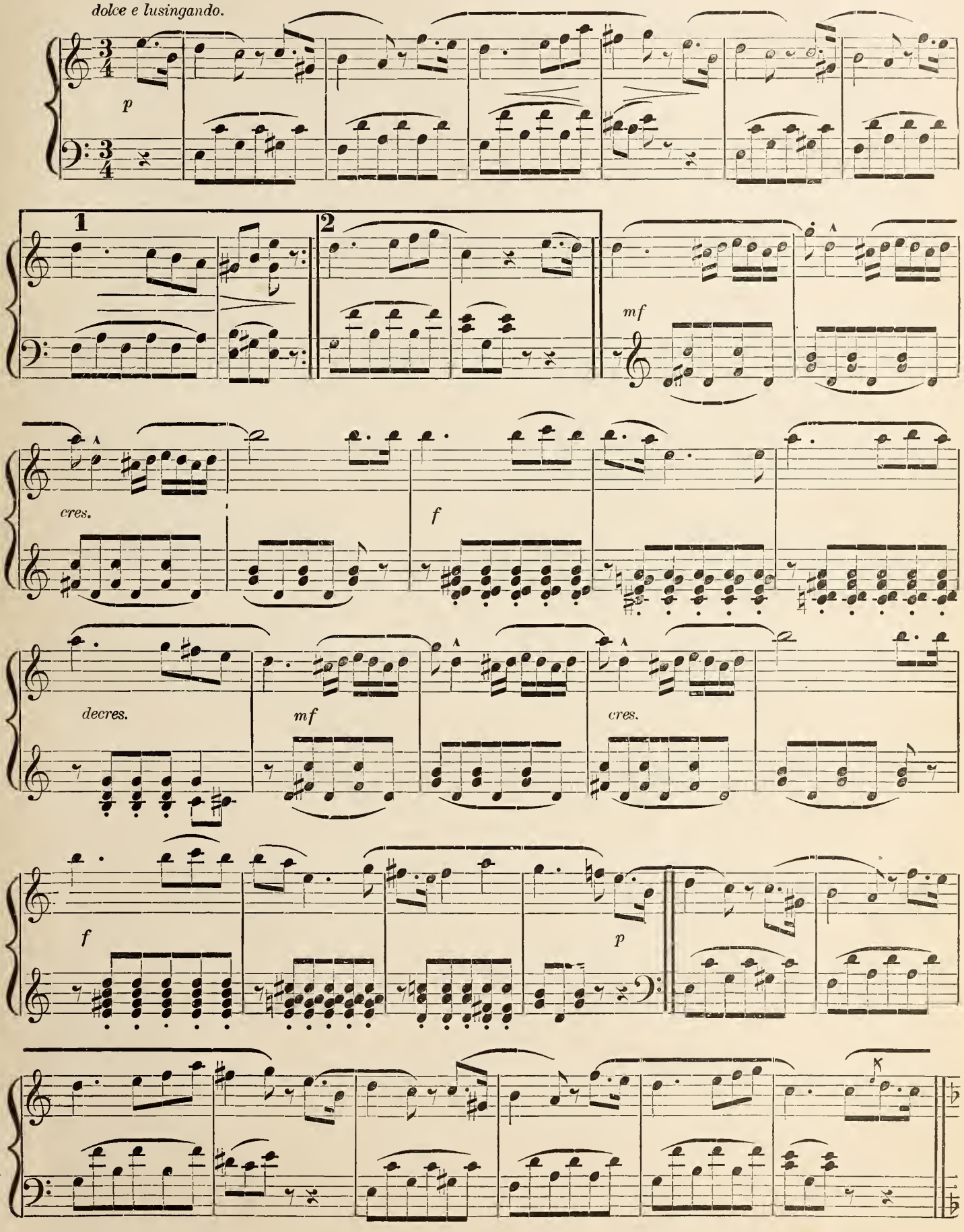
SPRING SONG. Concluded.

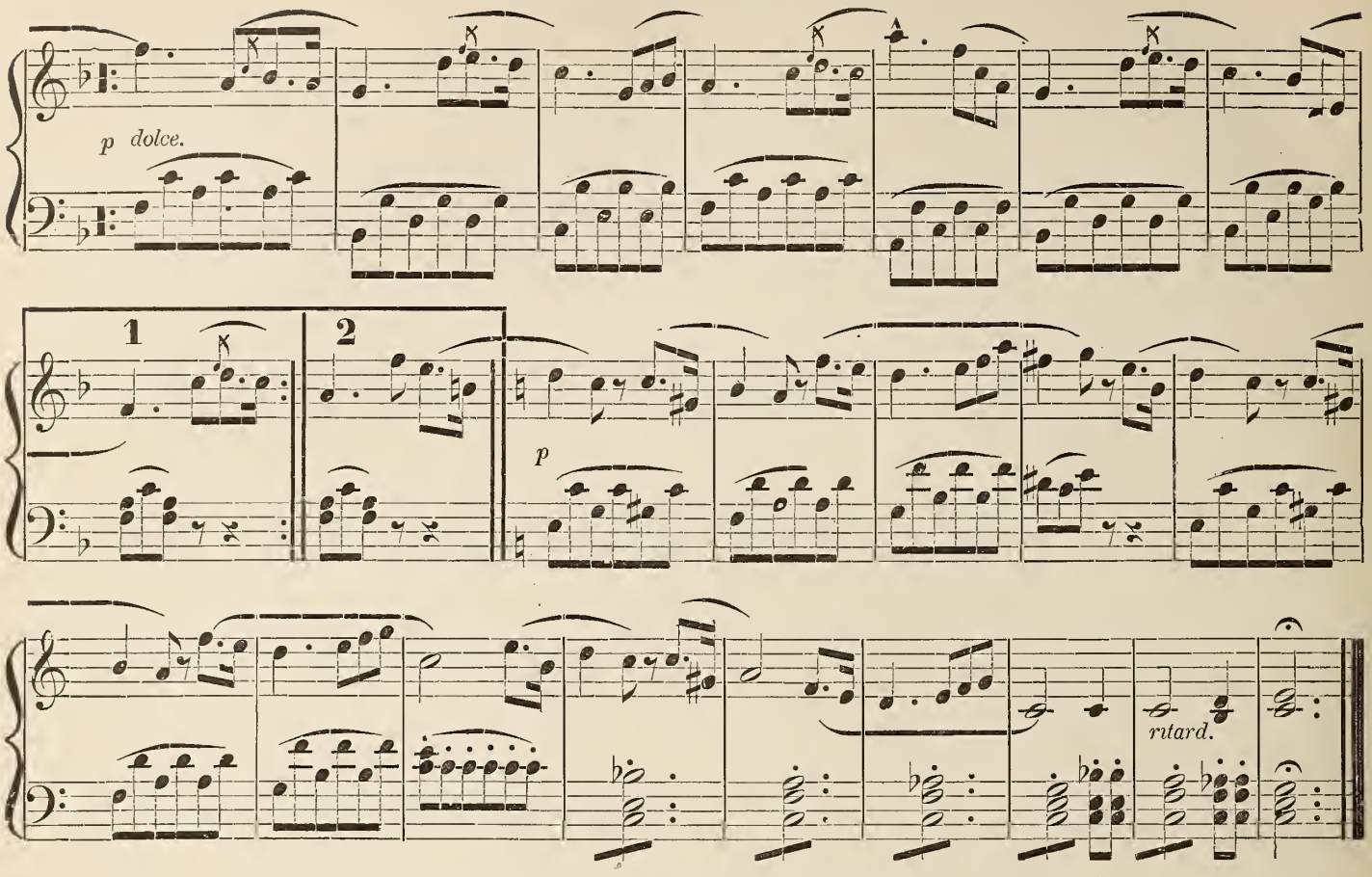


SNOW-BELLS.

H. LICHNER. OP. 160.

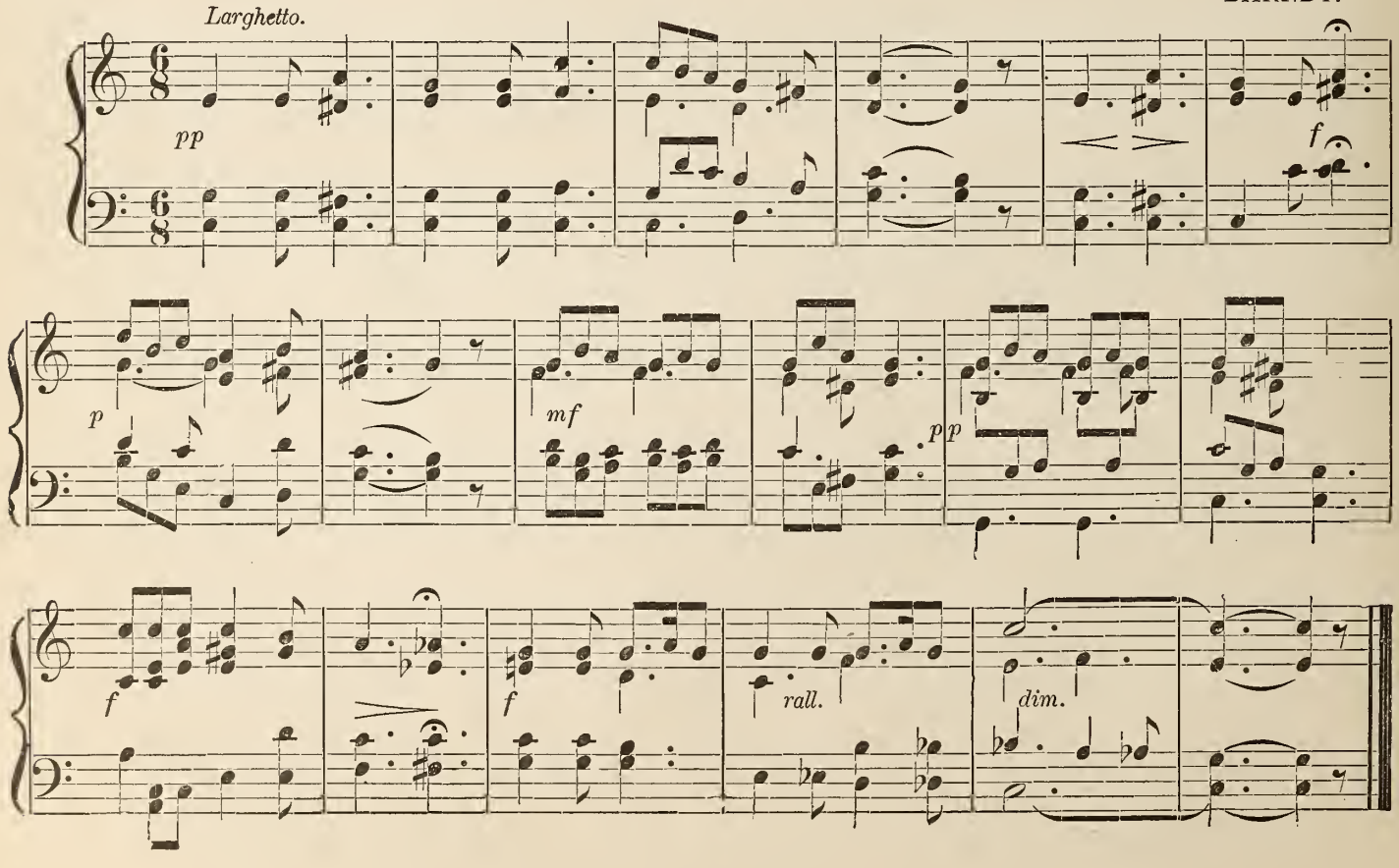
Tempo di Menuetto.
dolce e lusingando.





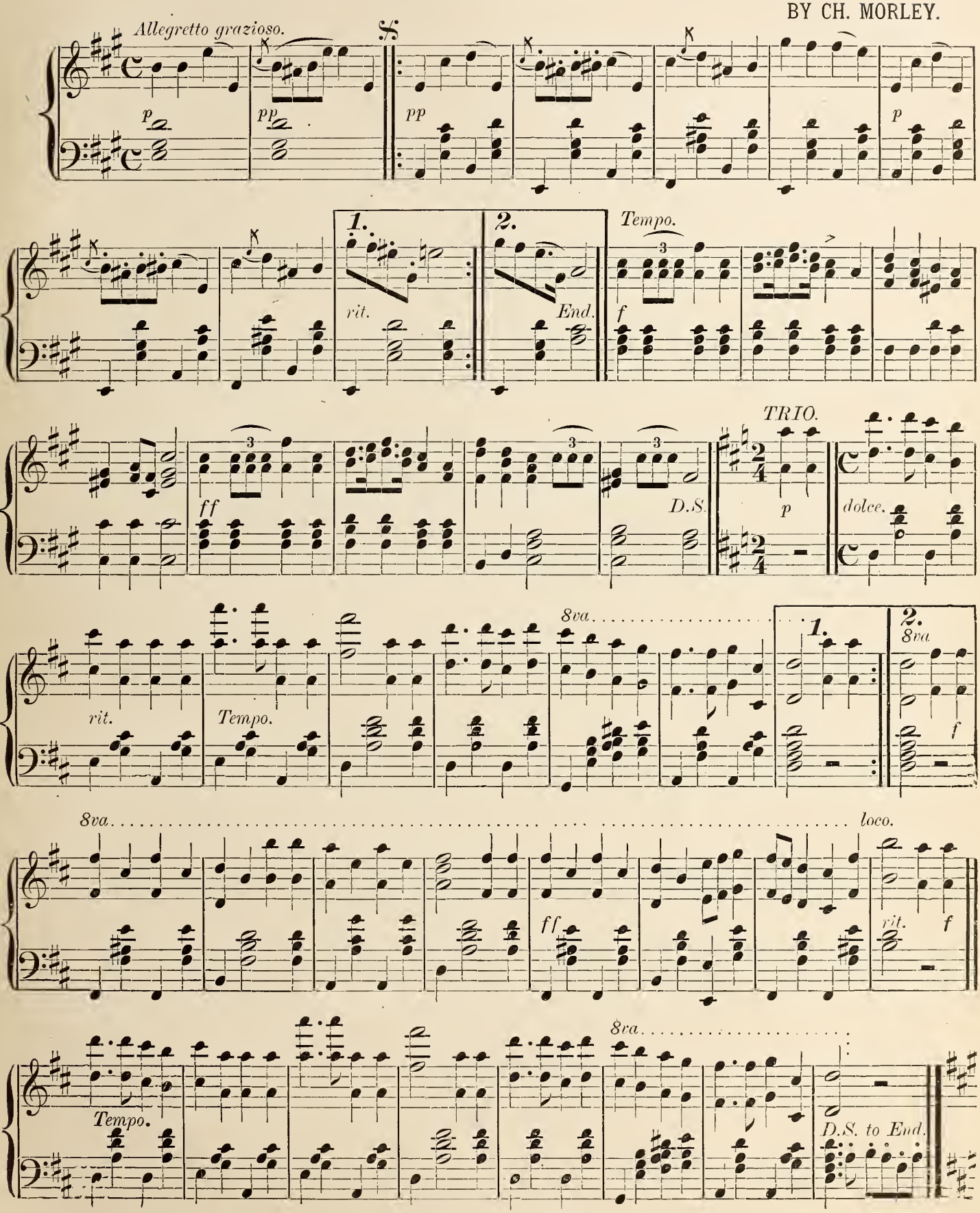
SWEET AND LOW.

BARNBY.



MARQUIS AND MARQUISE GAVOTTE.

BY CH. MORLEY.

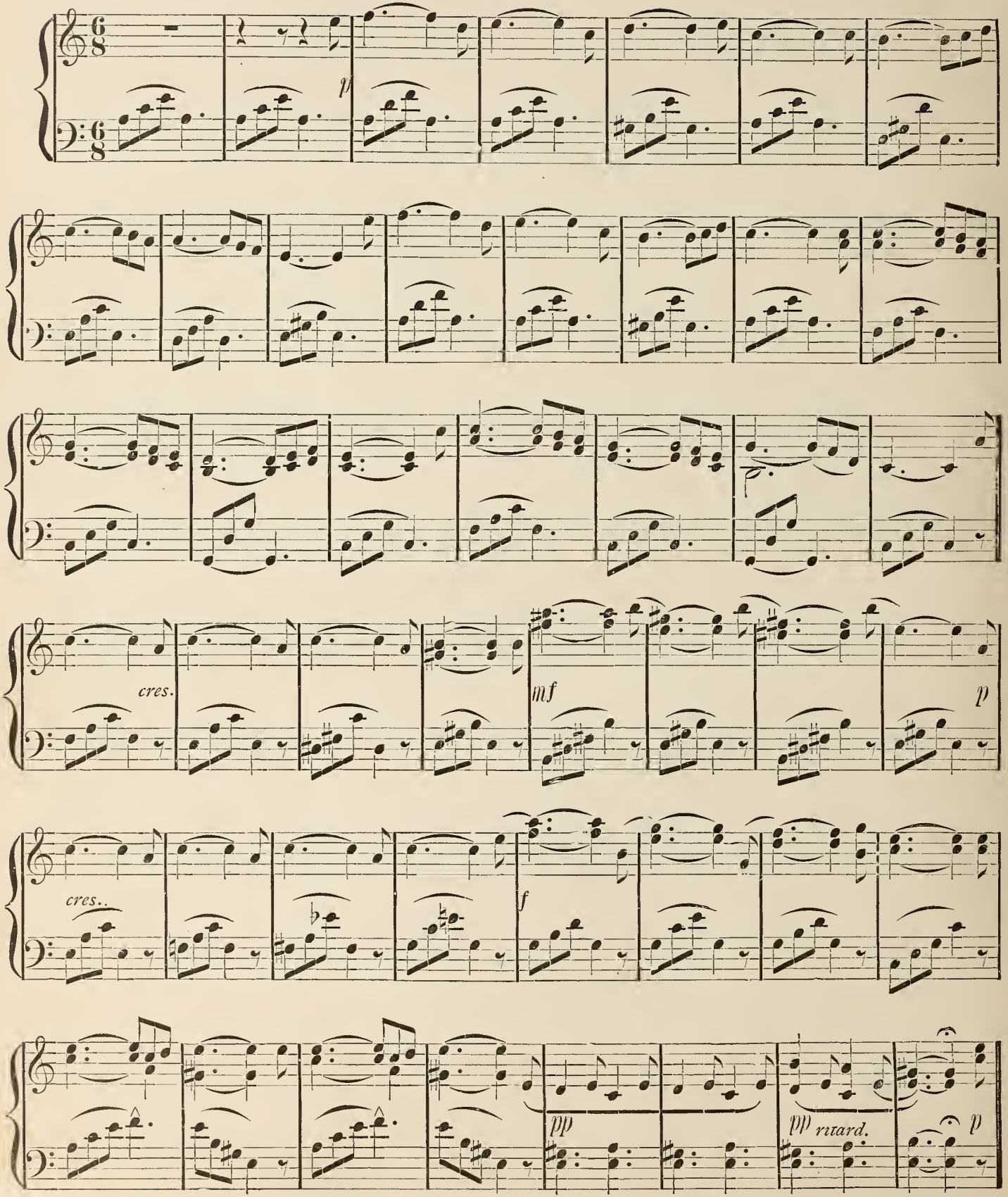


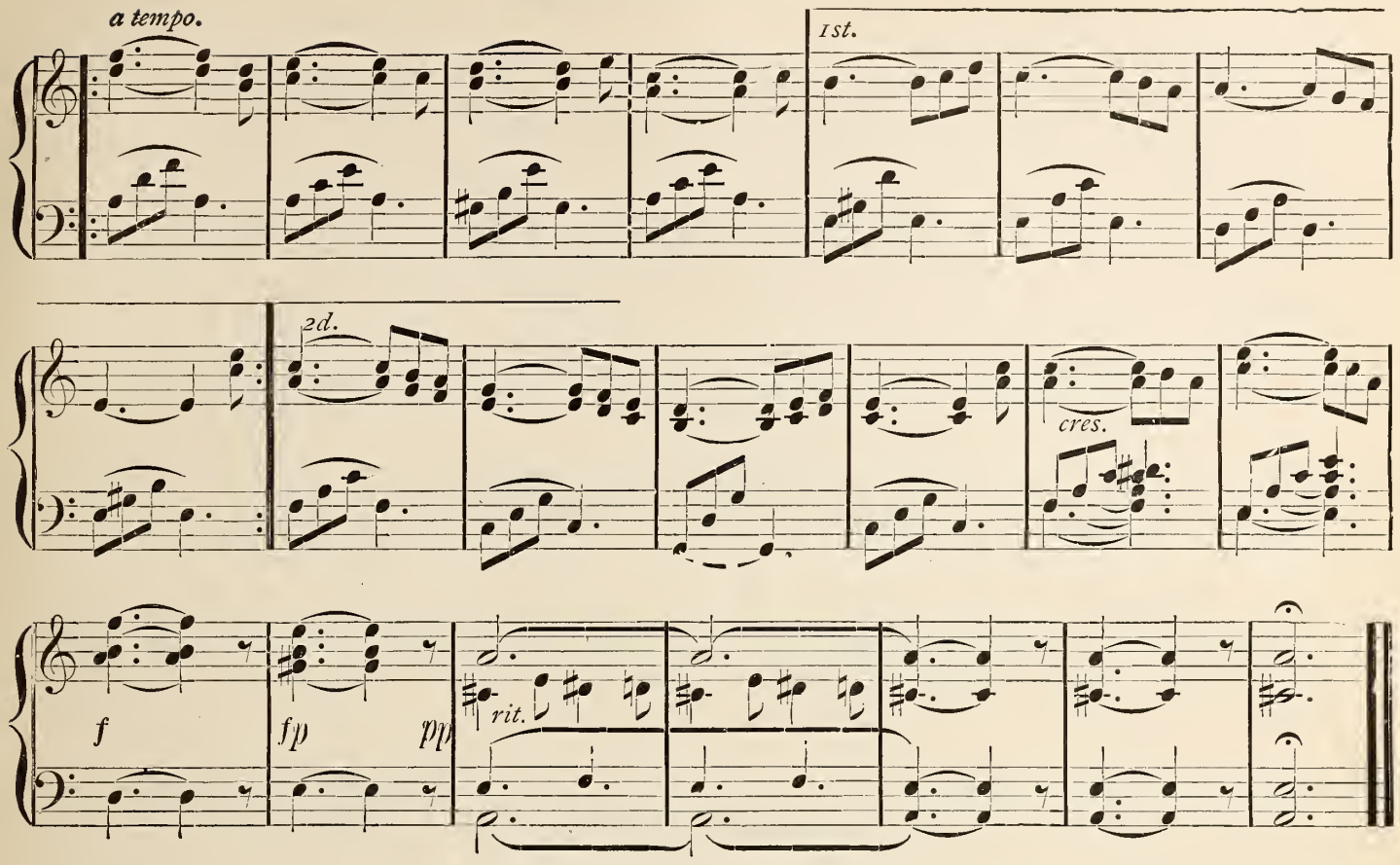
Copyright, 1884, by B. F. BANES.

BOAT SONG.

H. LICHNER.

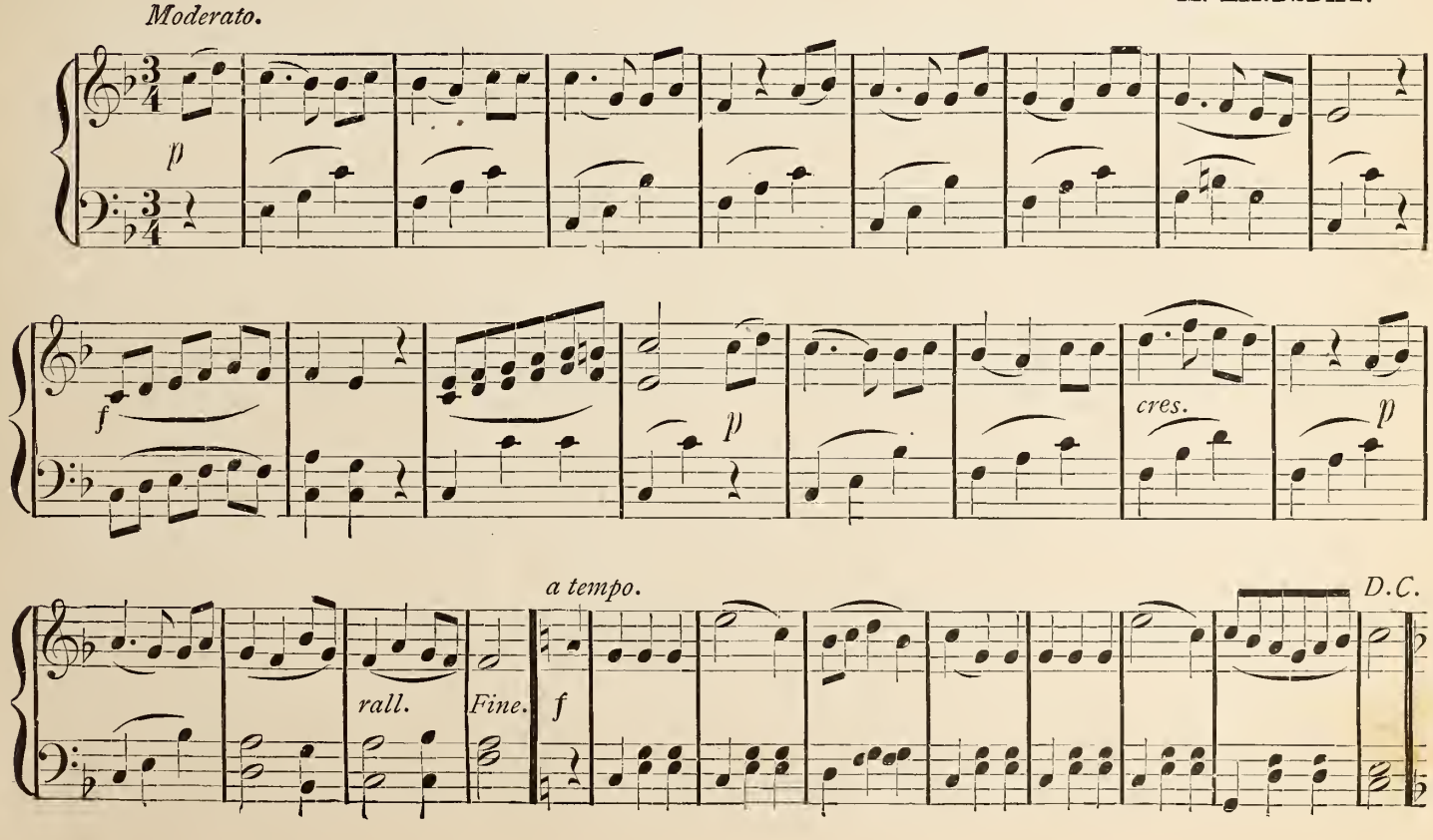
Andante. Dreamily.





FAR AWAY.

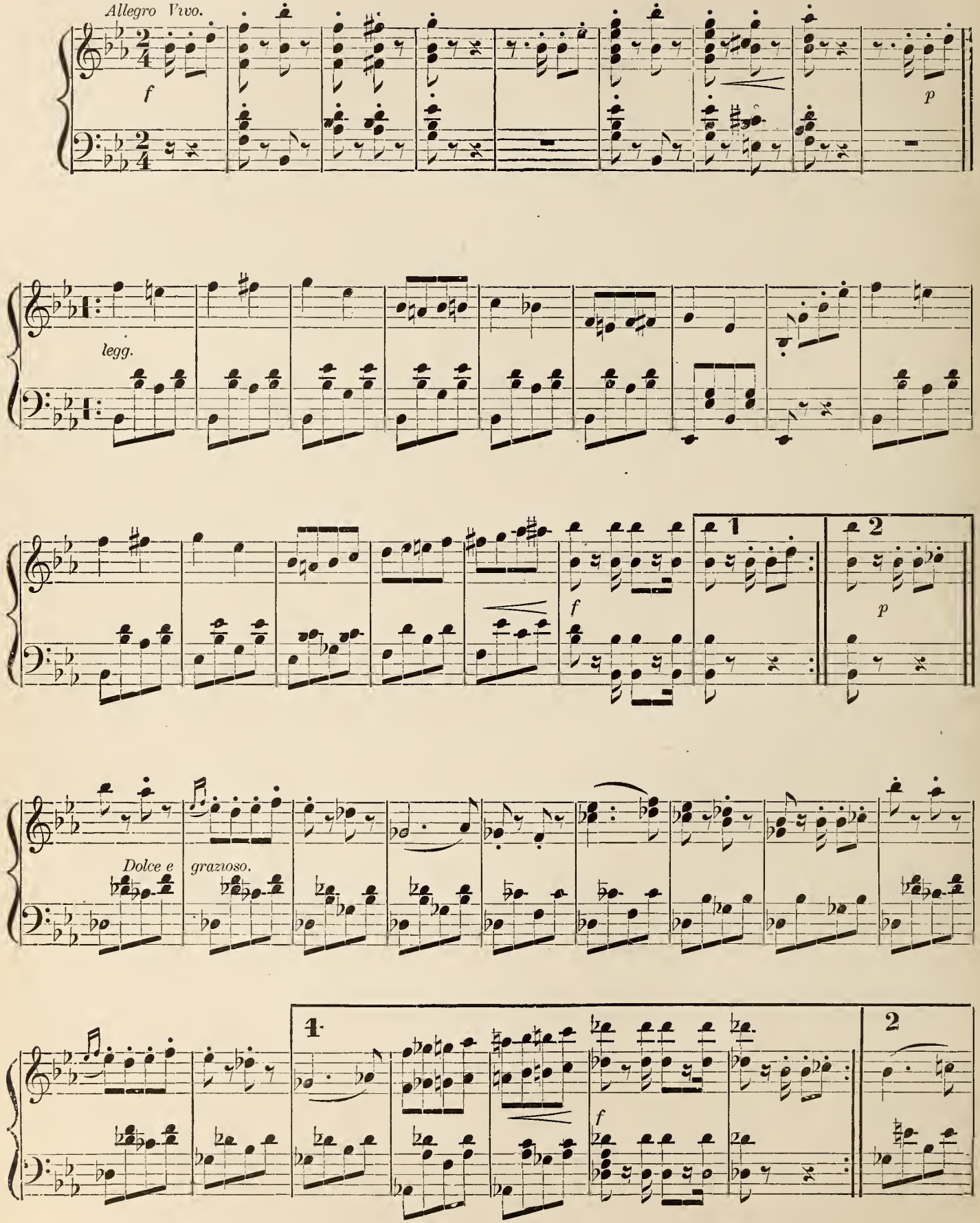
M. LINDSDAY.



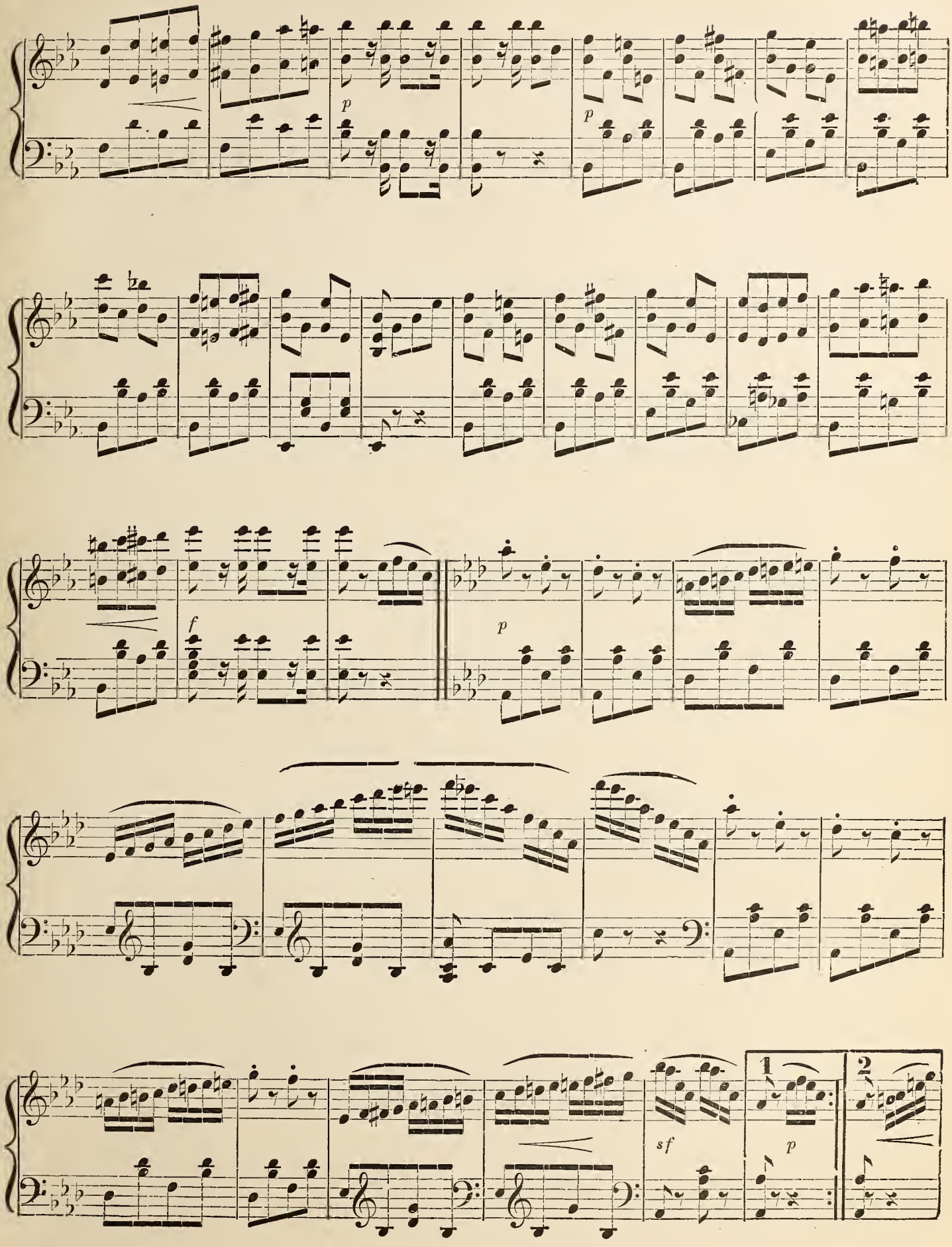
LA BALADINE

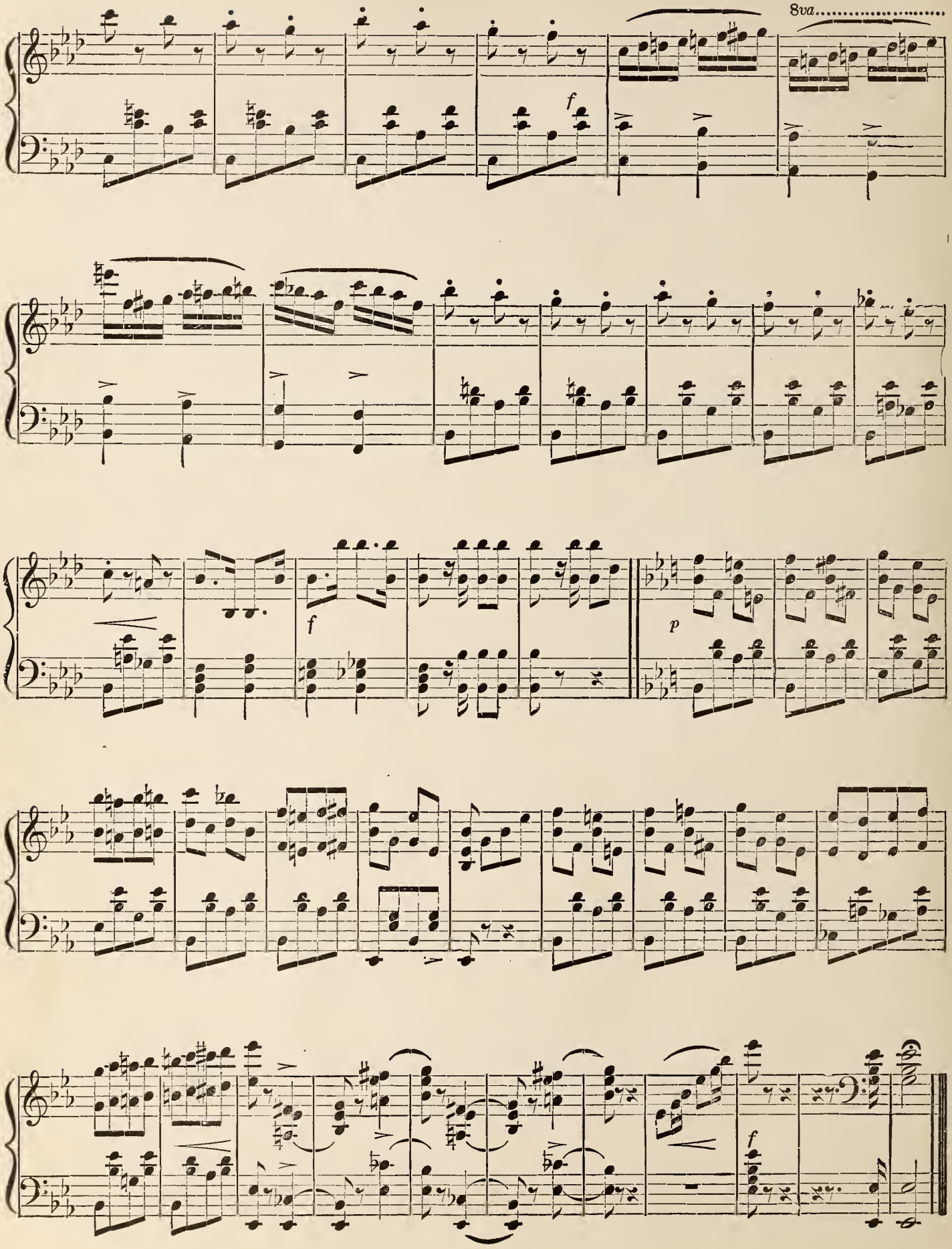
ARRANGED BY H. MAYLATH.

CH. LYSBERG.



Copyright, 1884, by B. F. BANES


p
p
f
p
sf
p
1
2


8va
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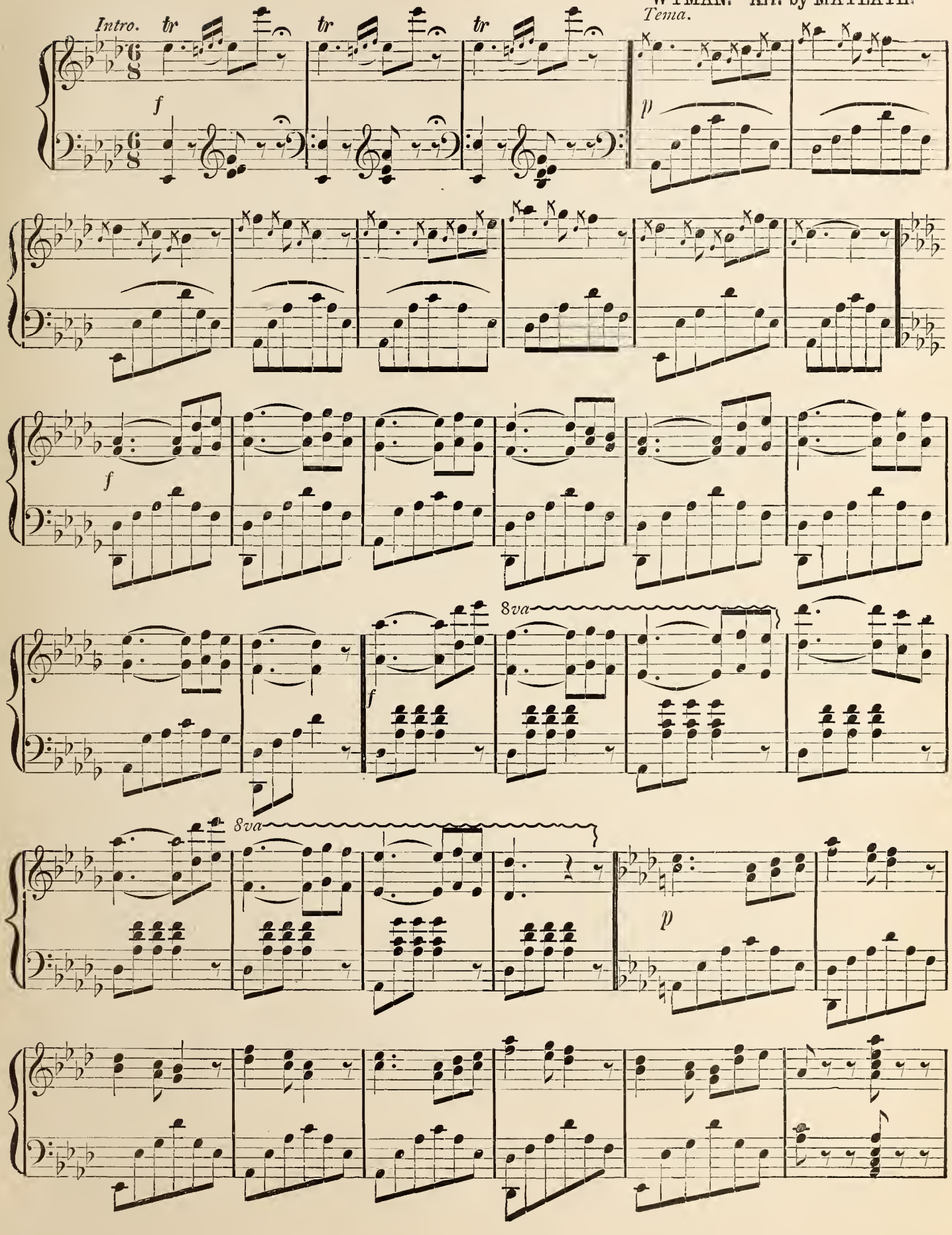
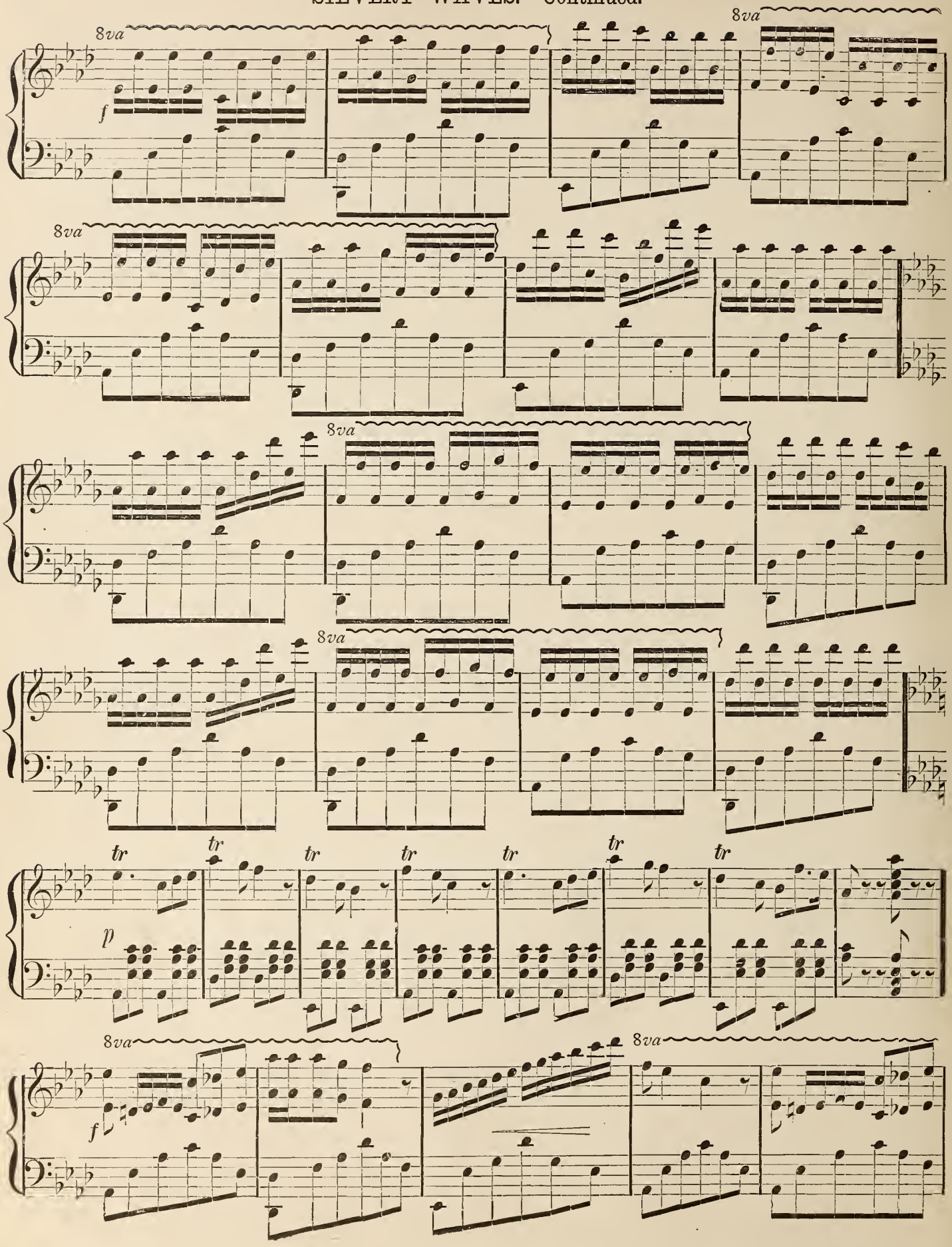
f
p
f

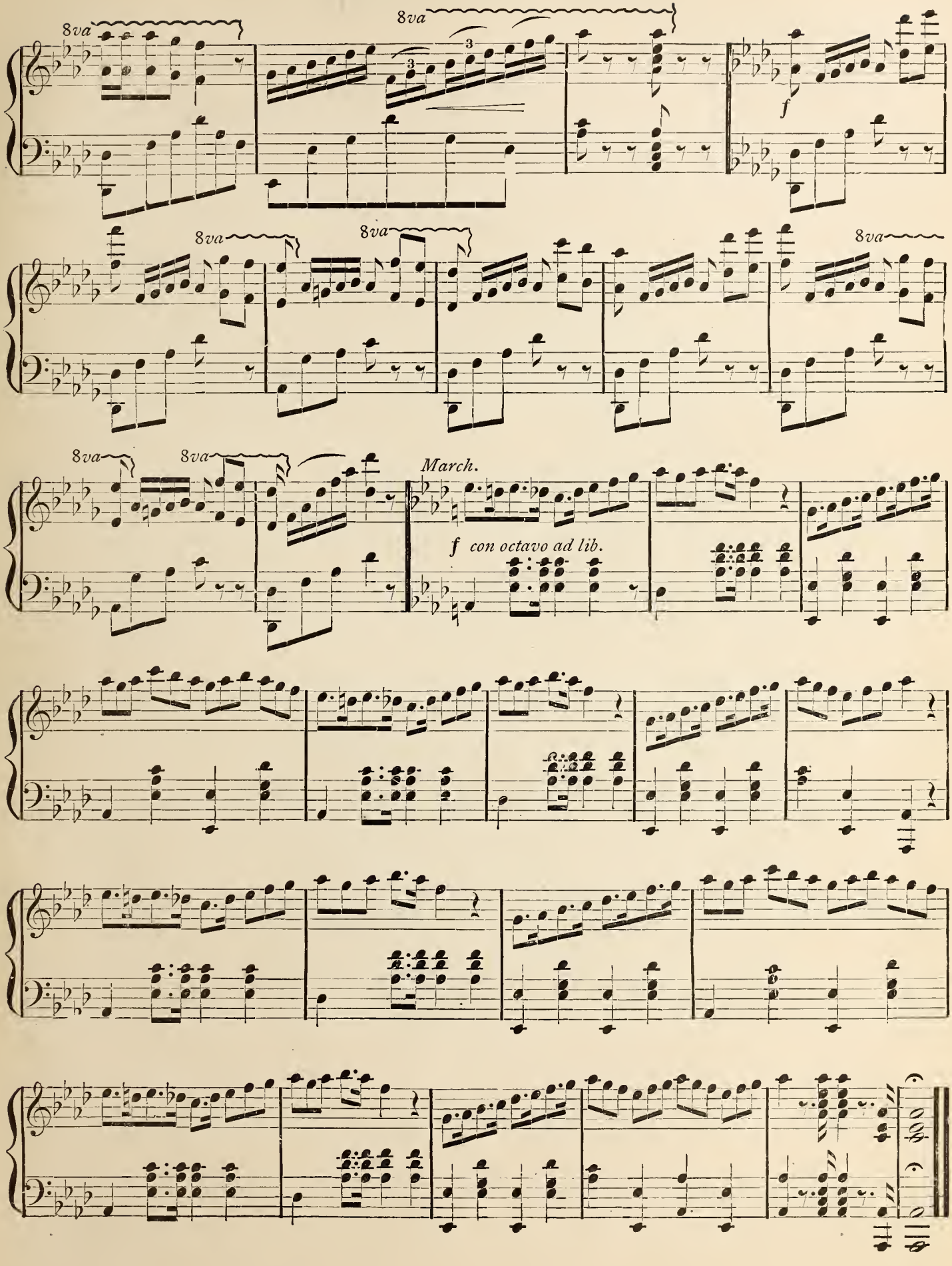
SILVERY WAVES.

WYMAN. Arr. by MAYLATH.



SILVERY WAVES. Continued.

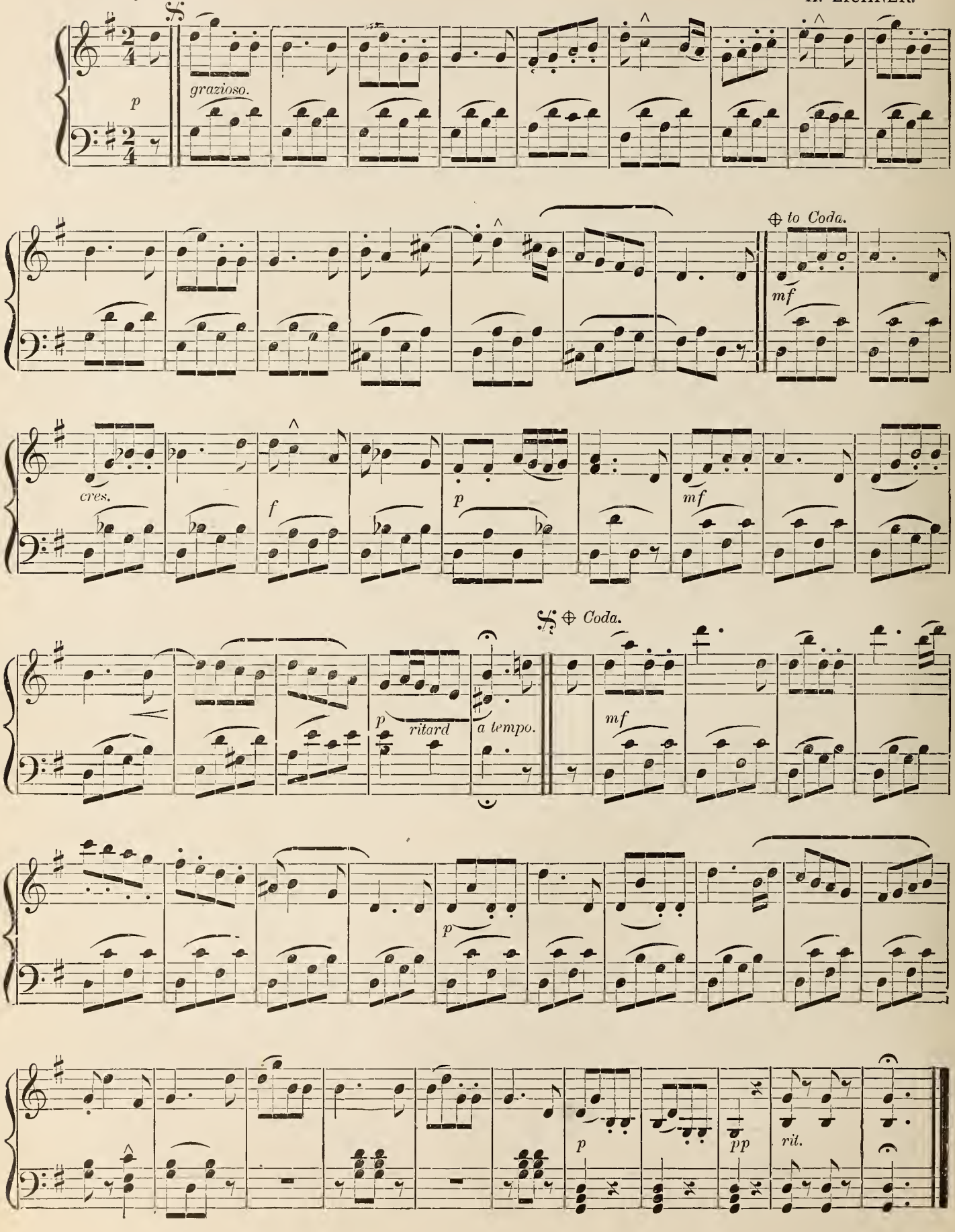



8va
8va
f
8va
8va
8va
8va
8va
March.
f con octavo ad lib.

DANCING AND SPRINGING.

Allegro moderato.
Giojoso con moto

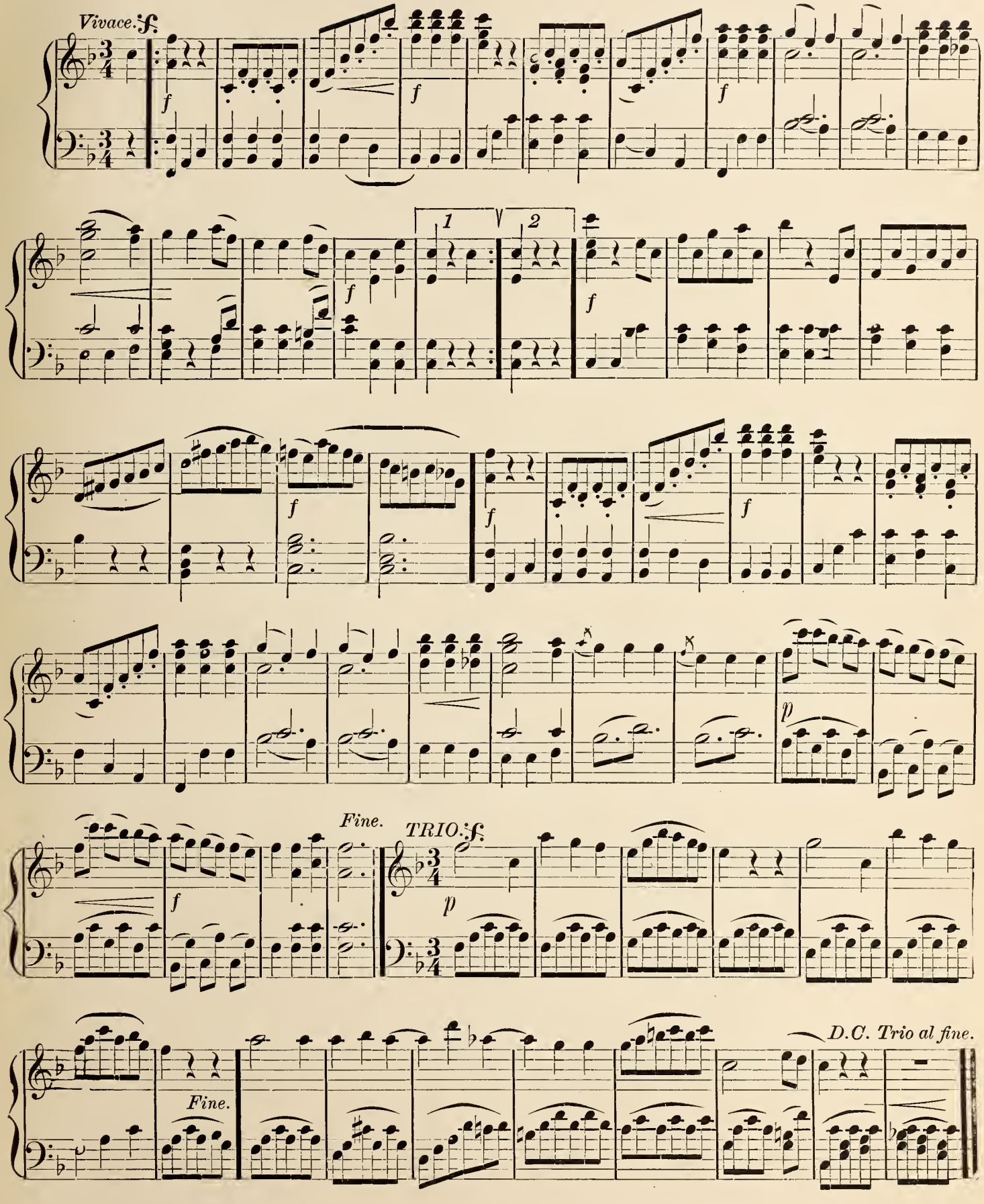
H. LICHNER.



C. M. VON WEBER.

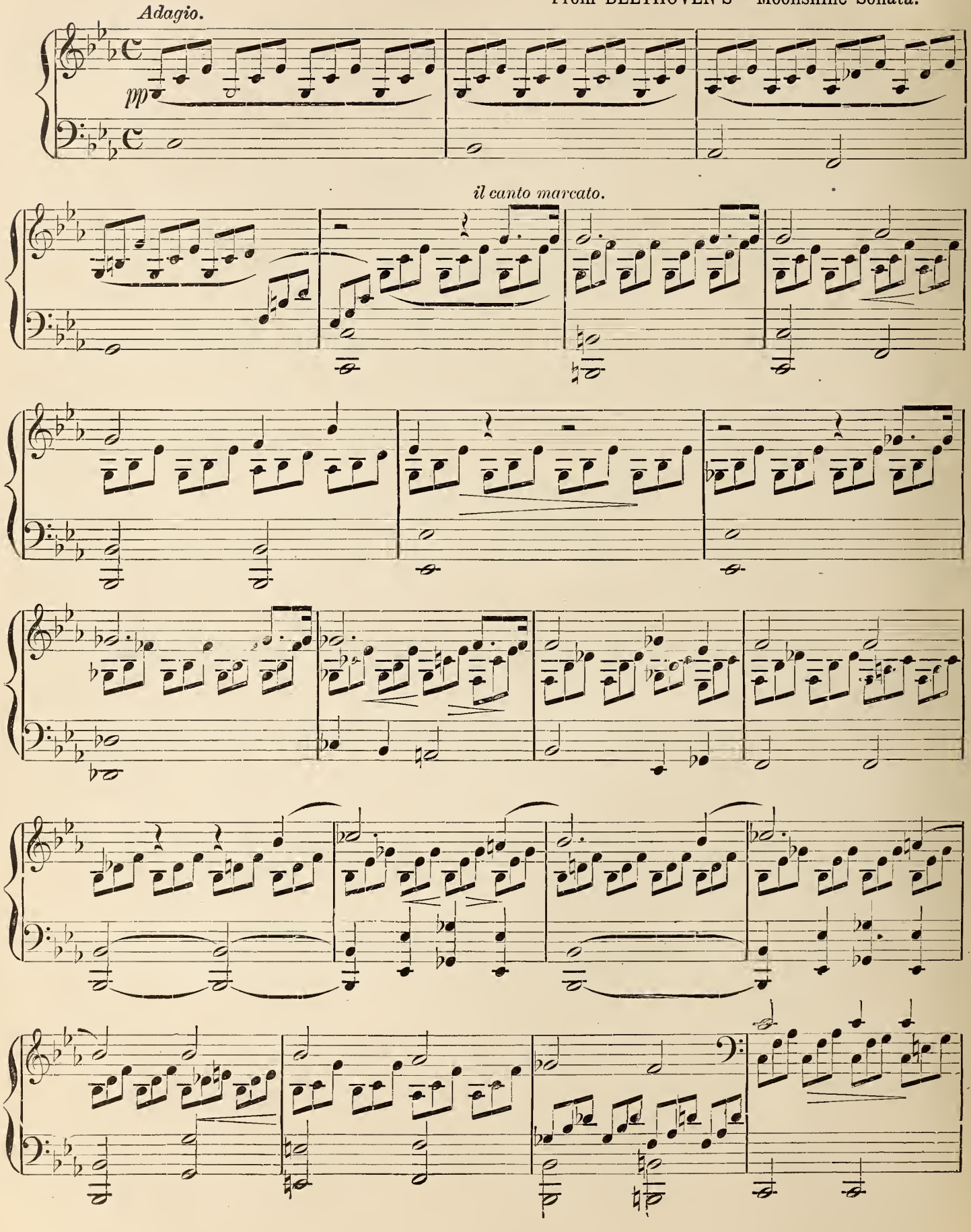
MENUET.

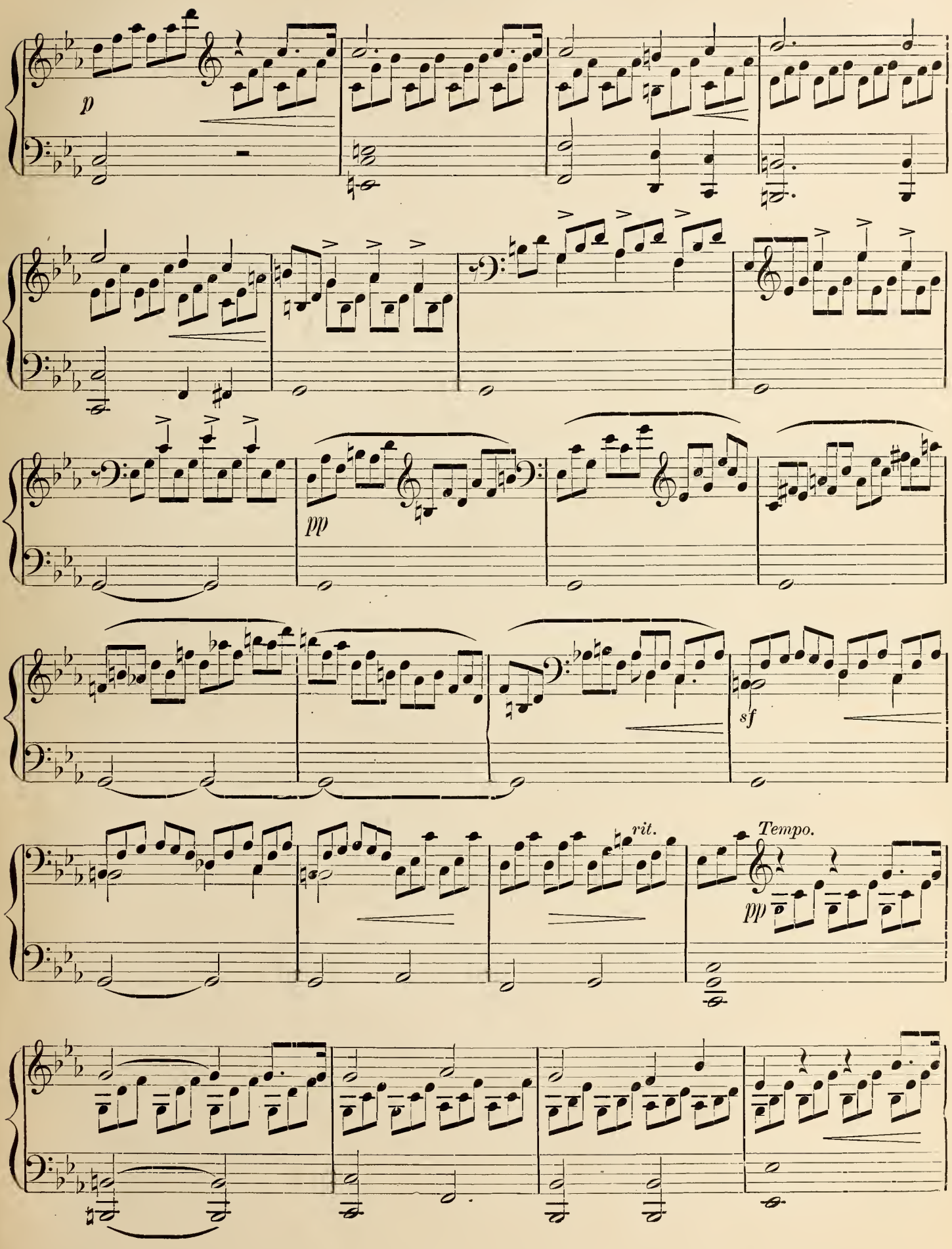
By MOZART.

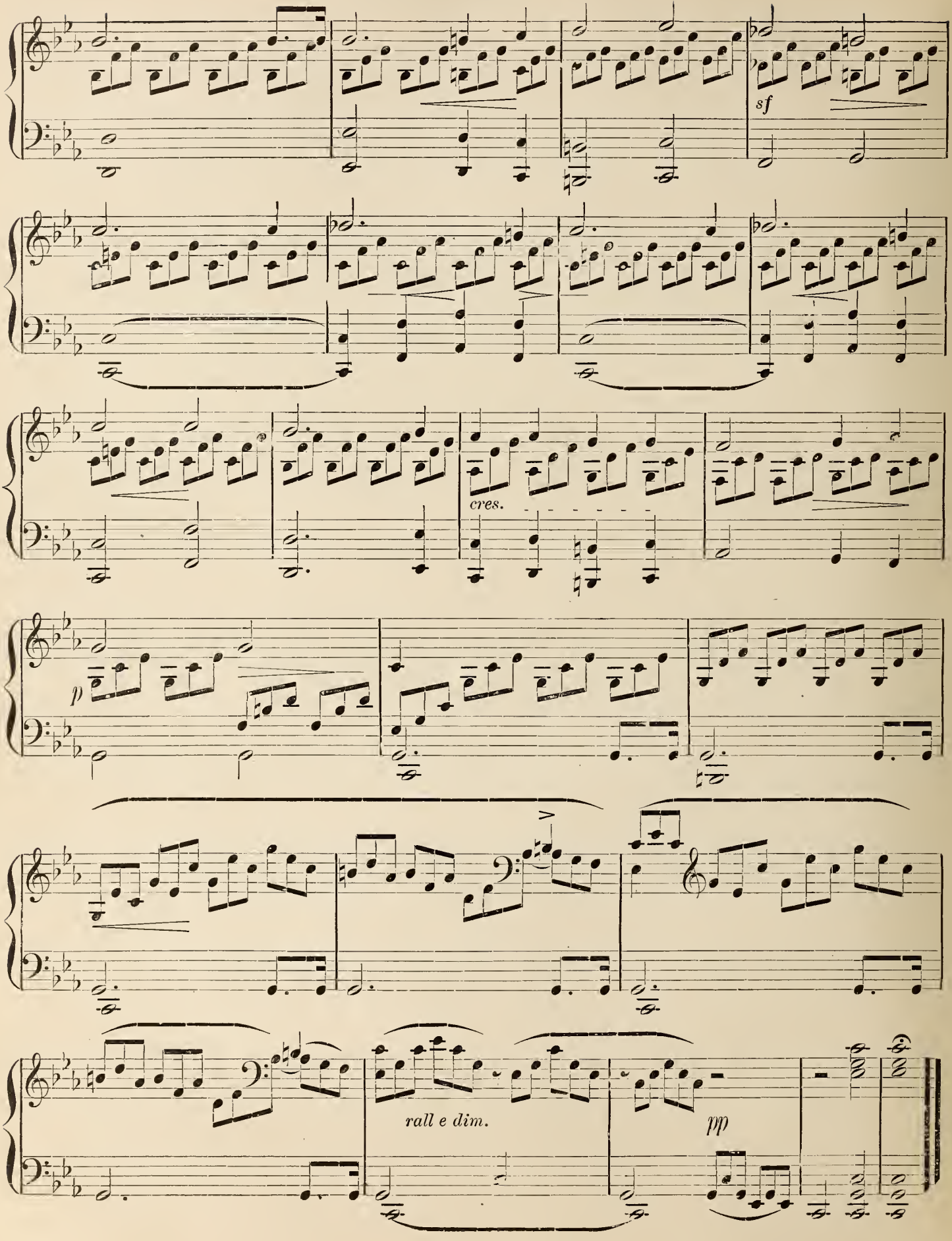


ADAGIO.

From BEETHOVEN'S "Moonshine Sonata."

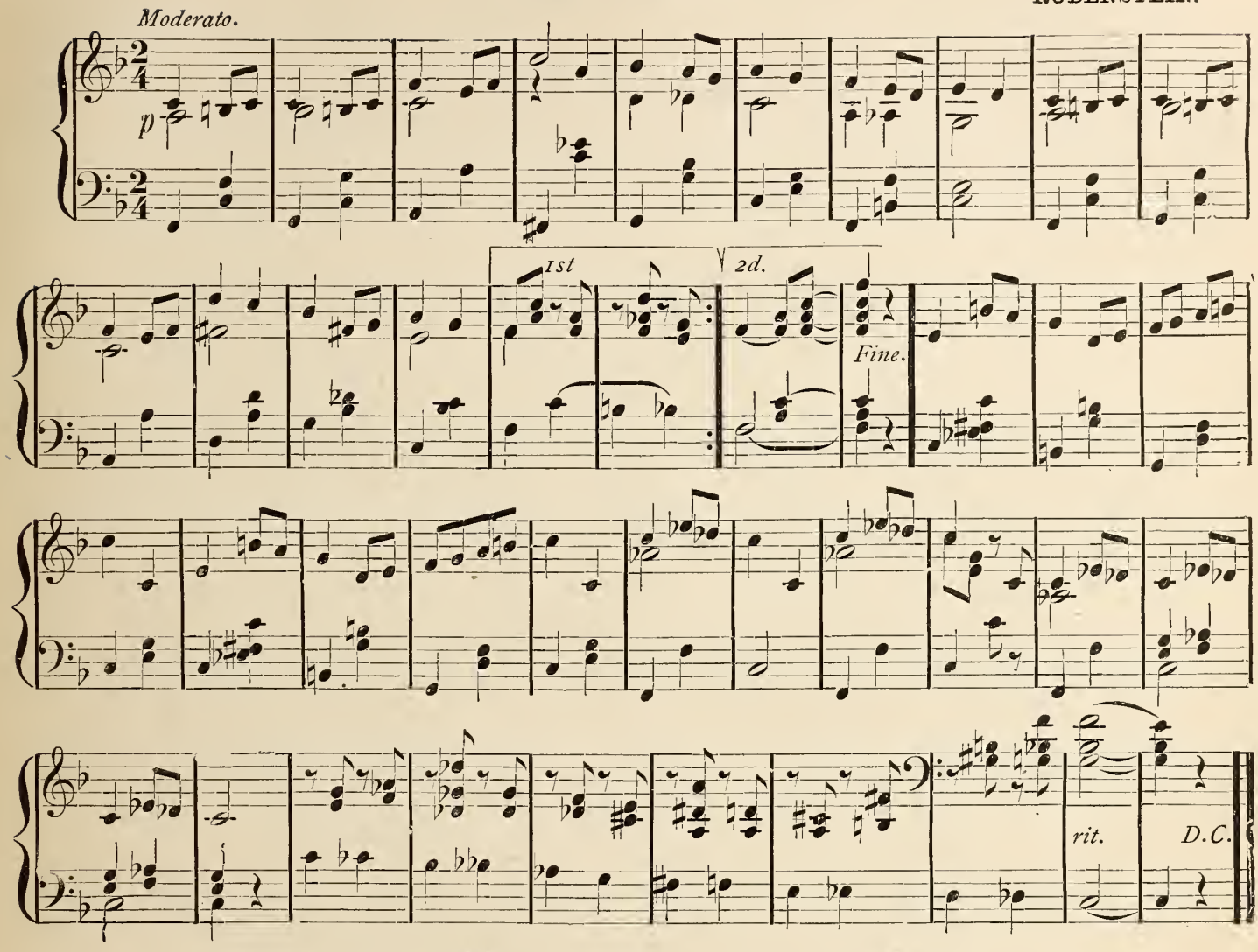



p
pp
sf
rit.
Tempo.
pp


sf
cres.
p
rall e dim.
pp

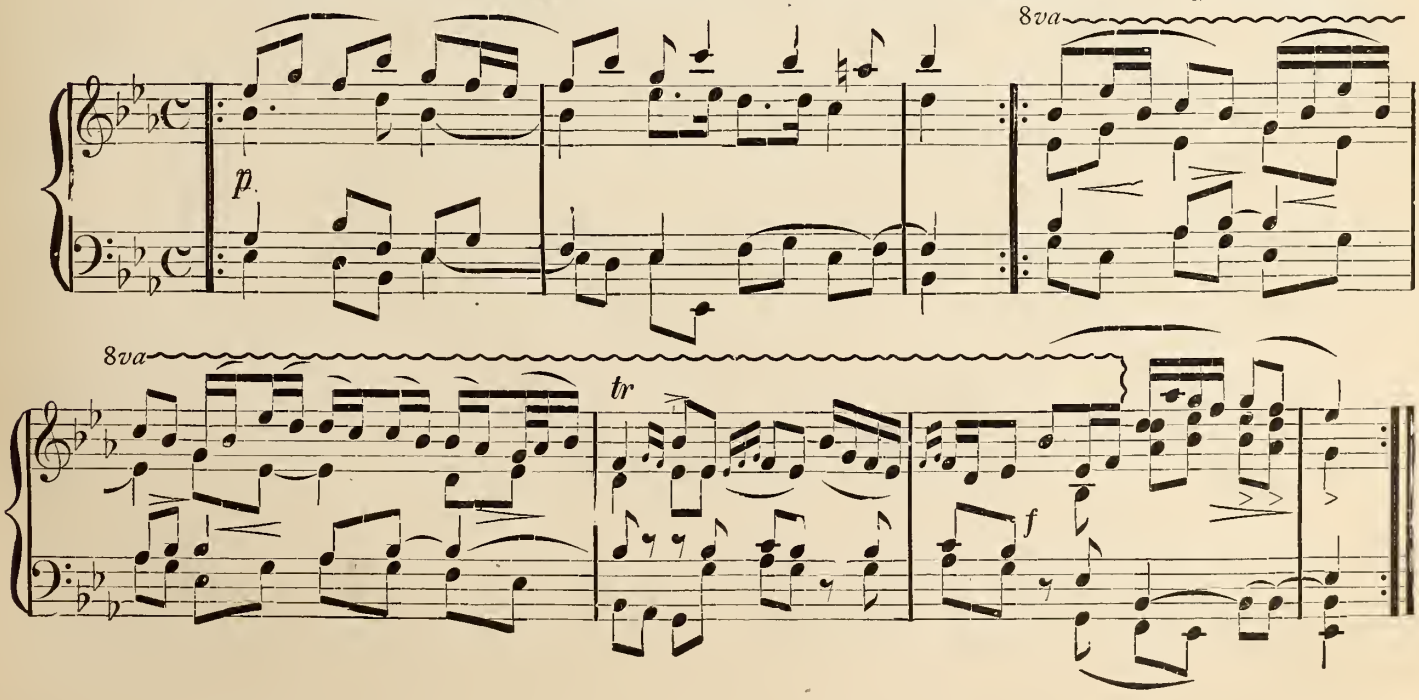
MELODY.

RUBENSTEIN.



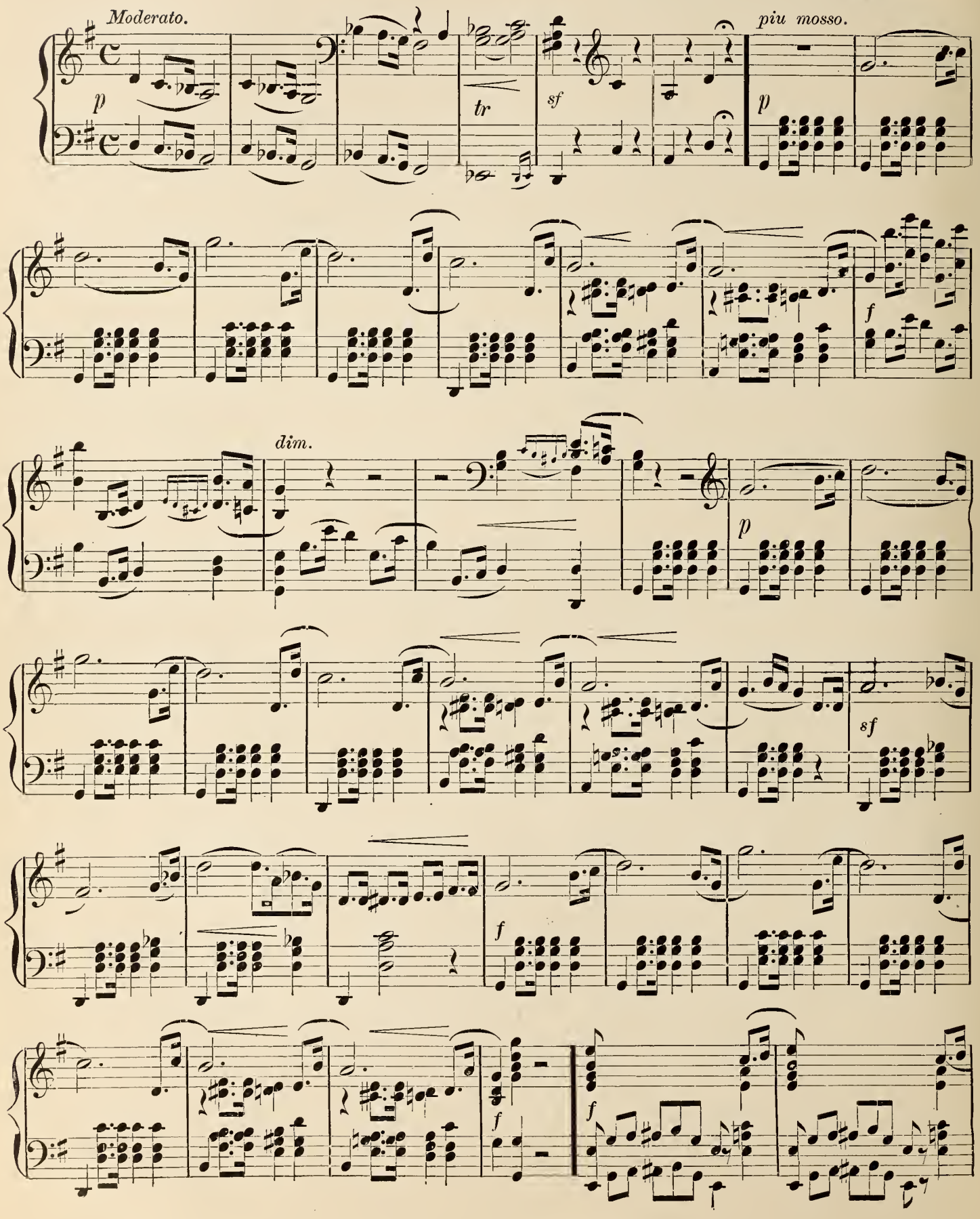
THE HARMONIOUS BLACKSMITH.

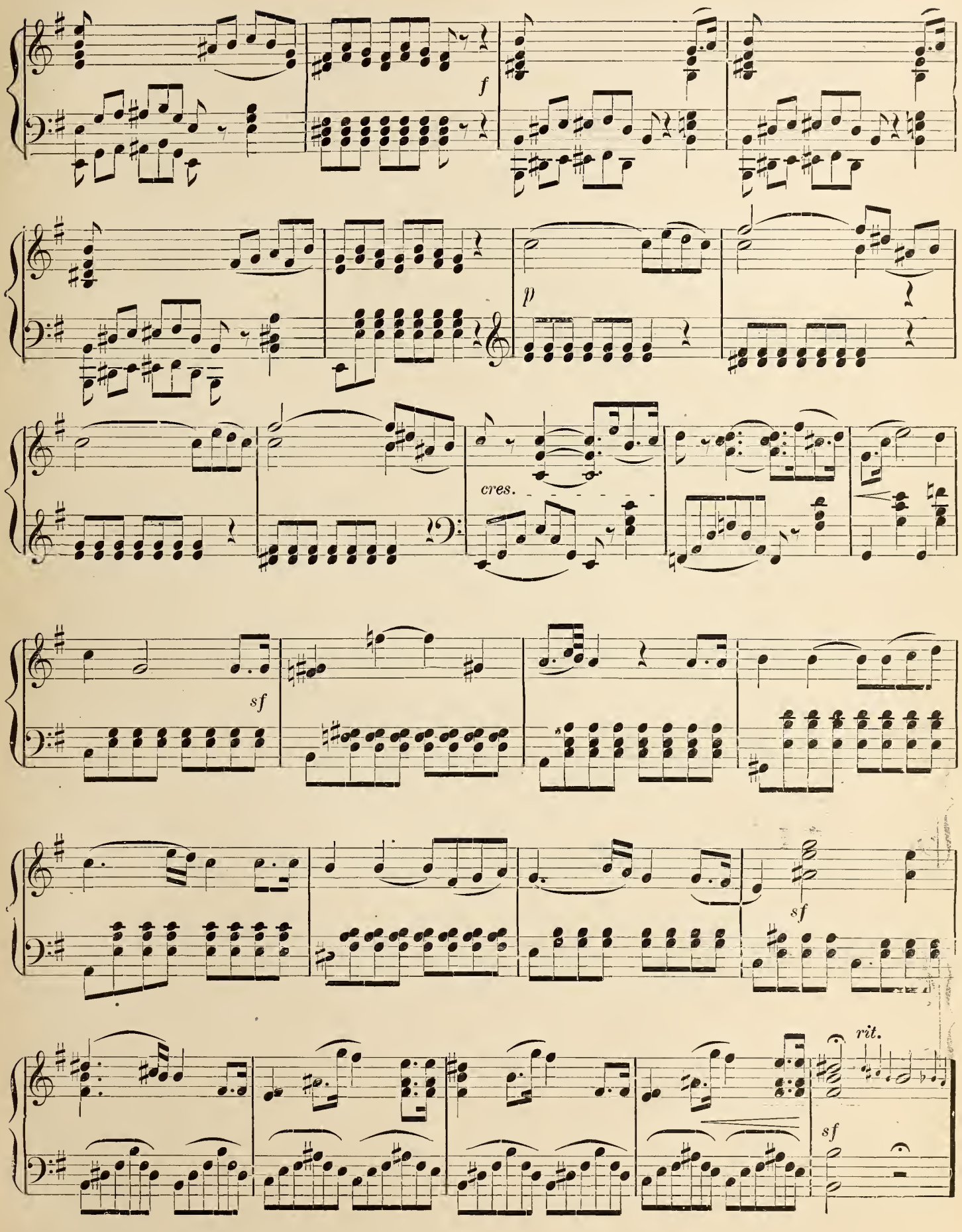
G. F. HÄNDEL.



CUJUS ANIMAM.

From ROSSINI'S STABAT MATER.




f
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cres.
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rit.
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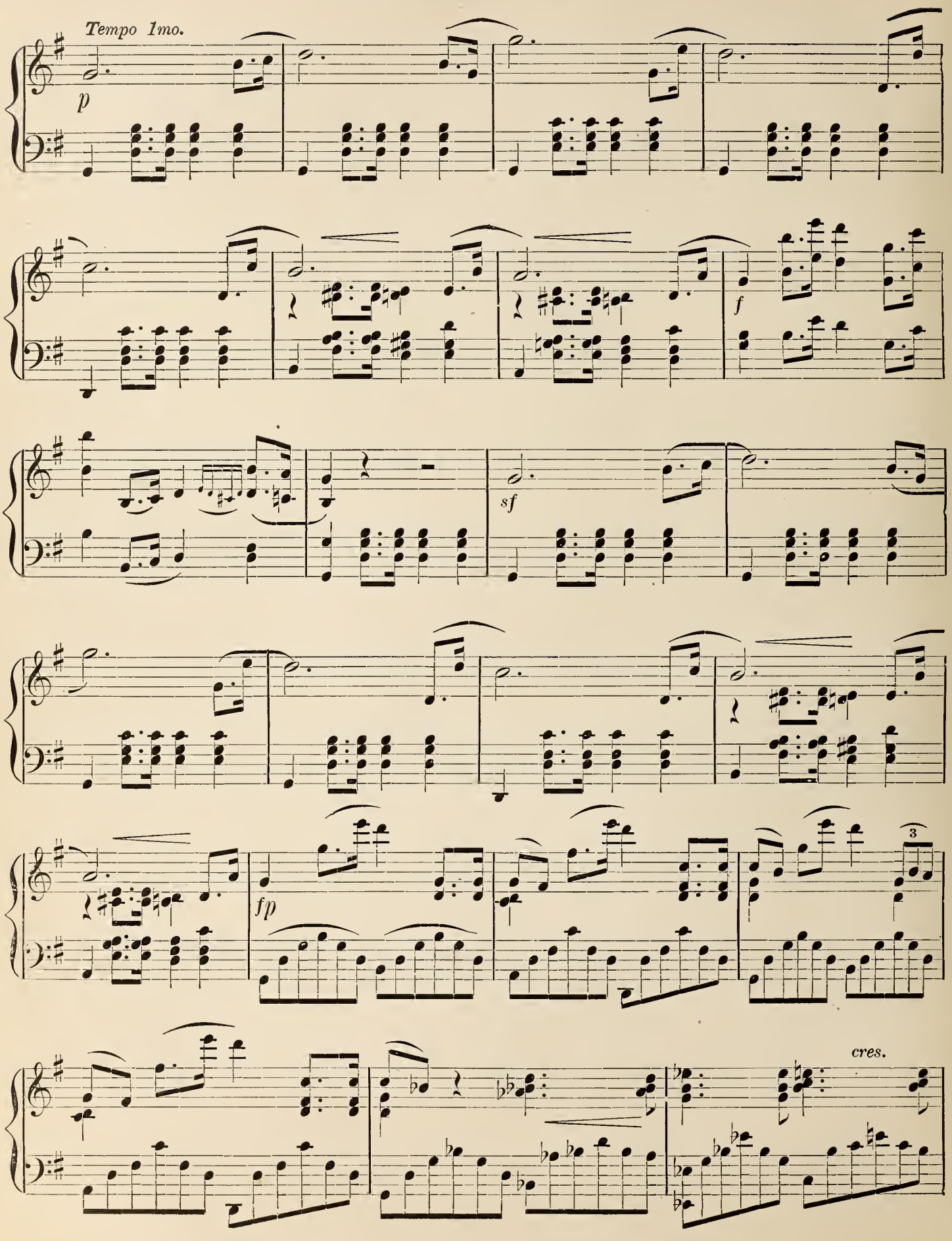
Tempo 1mo.
p
f
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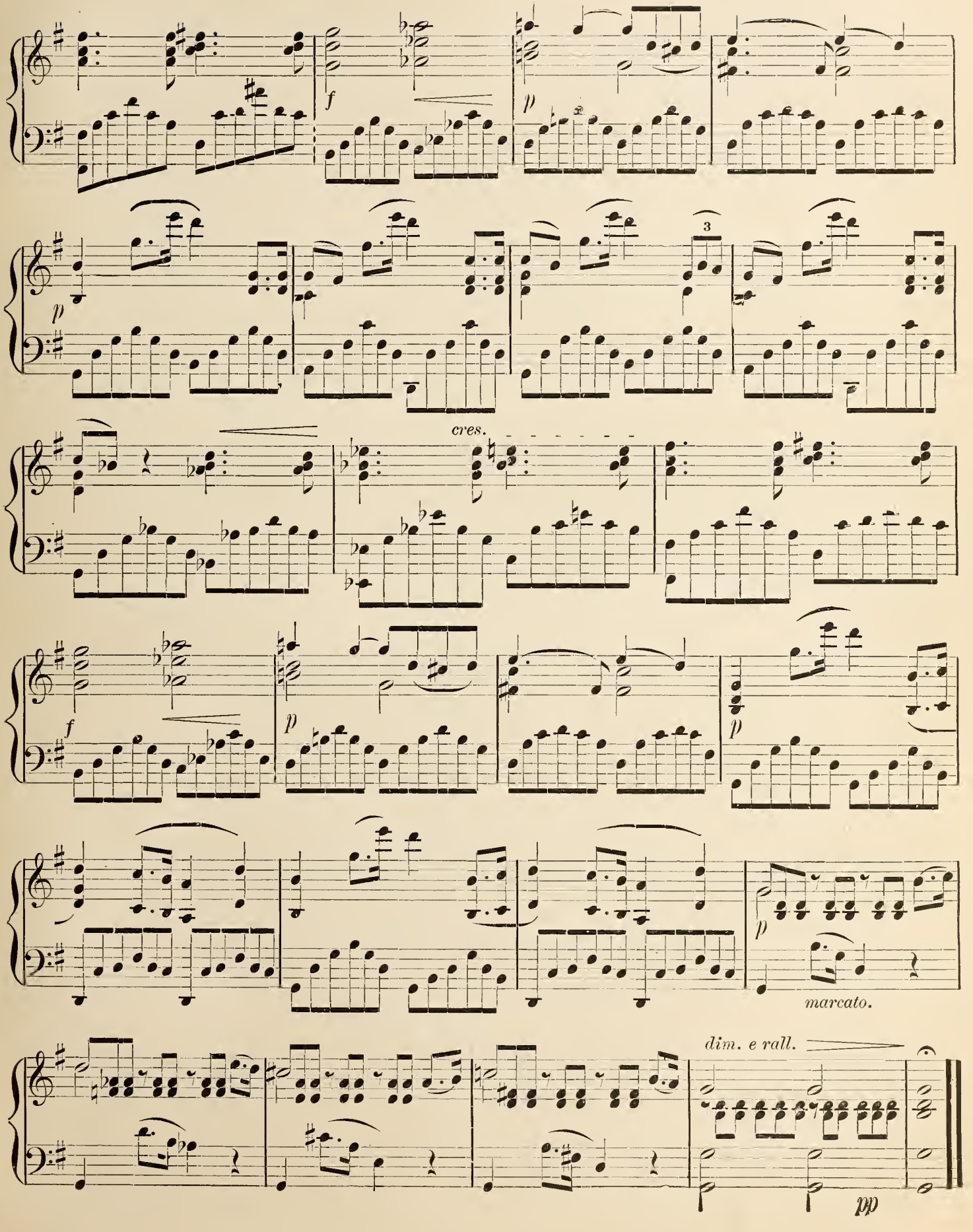
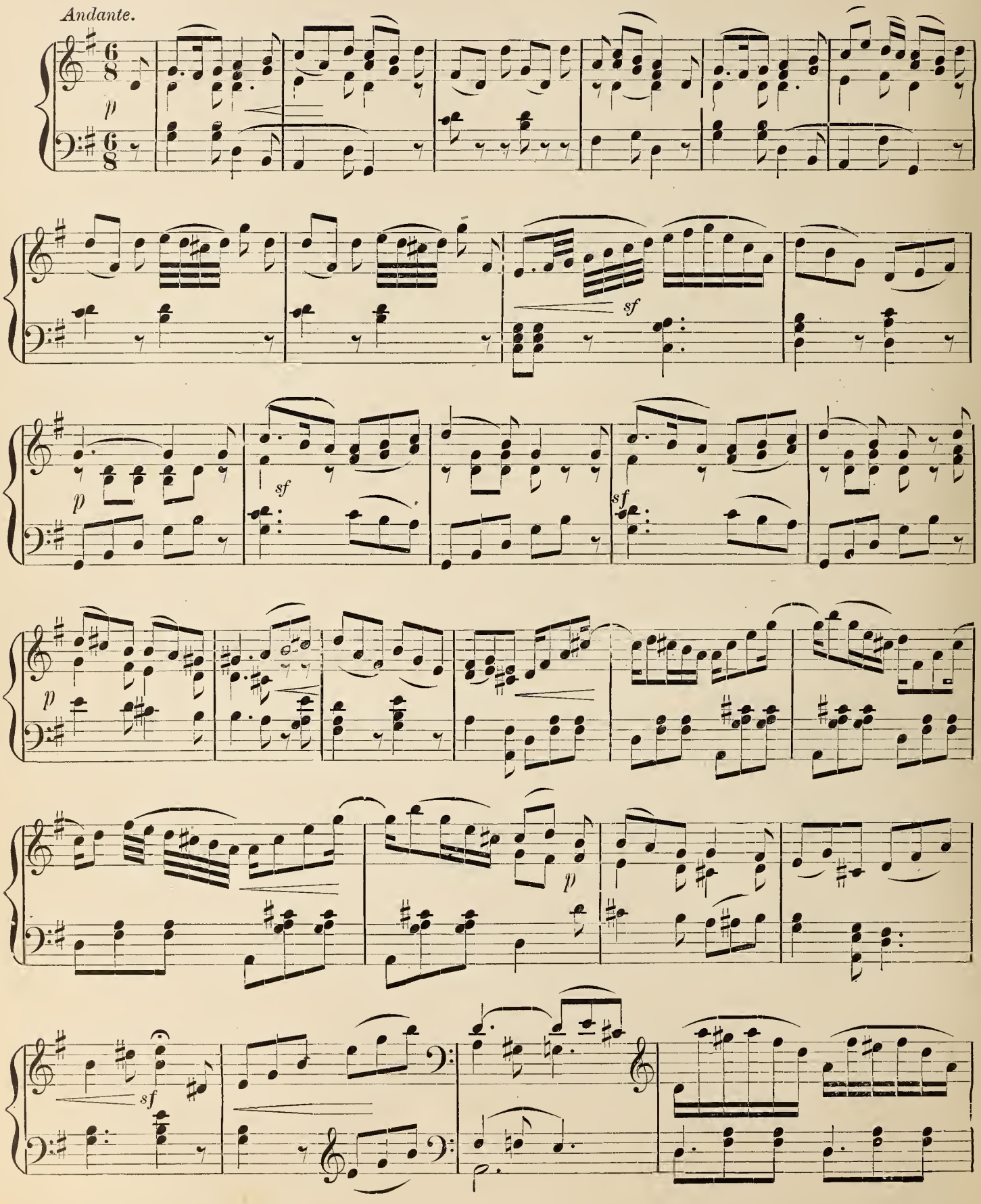
3
cres.

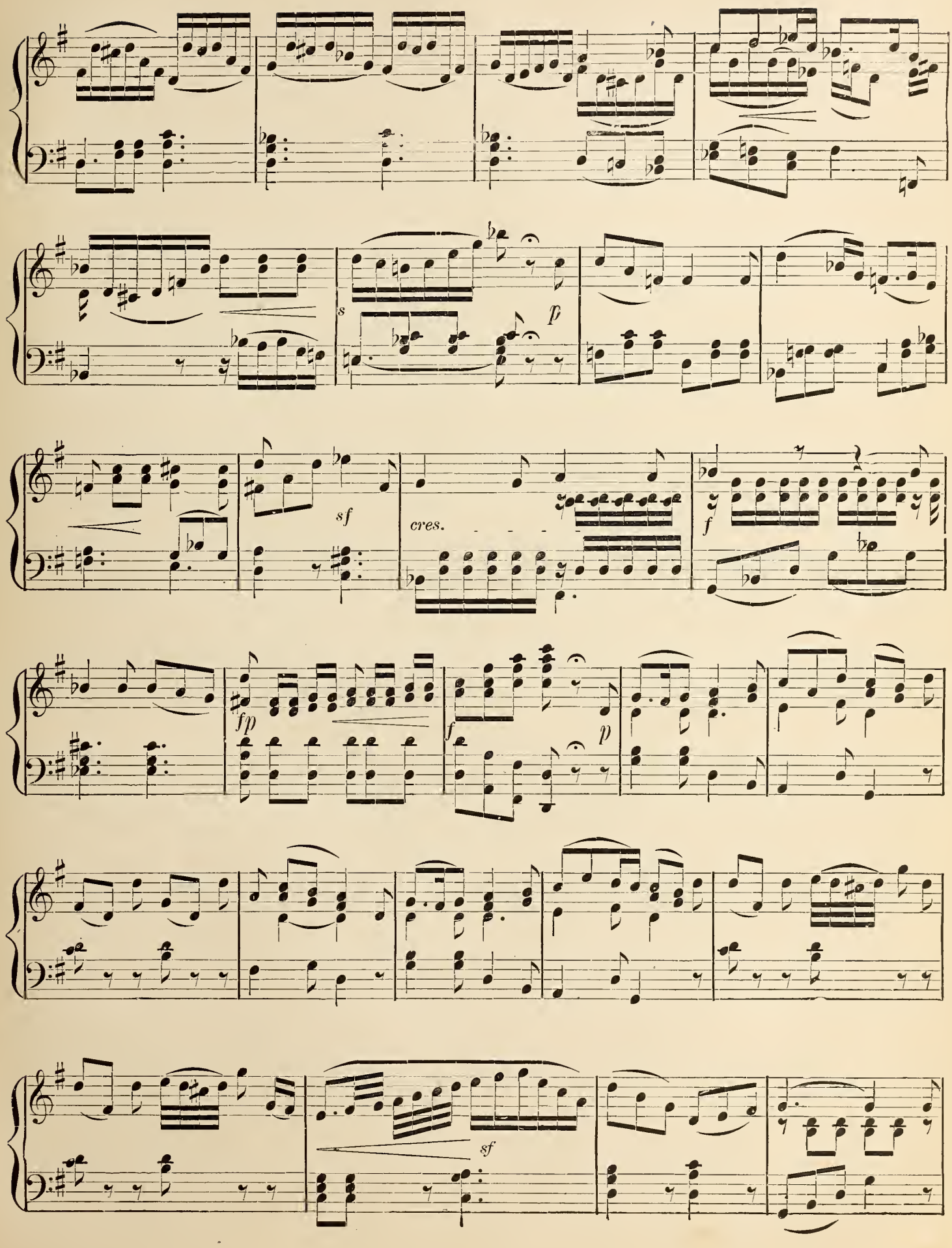
STABAT MATER. Concluded.



ARIA

From HAYDN'S CREATION.




s
fp
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cres.
fp
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p
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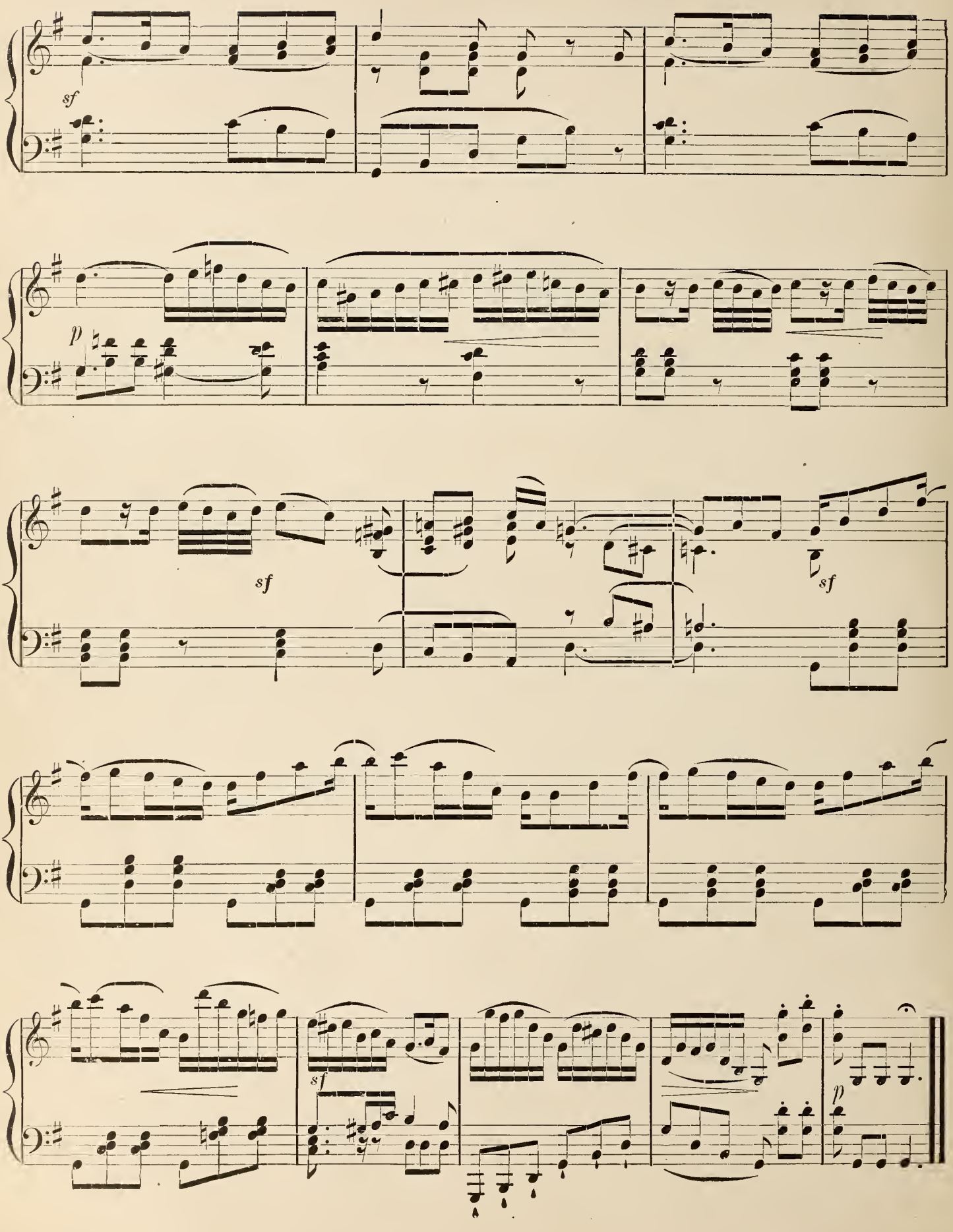
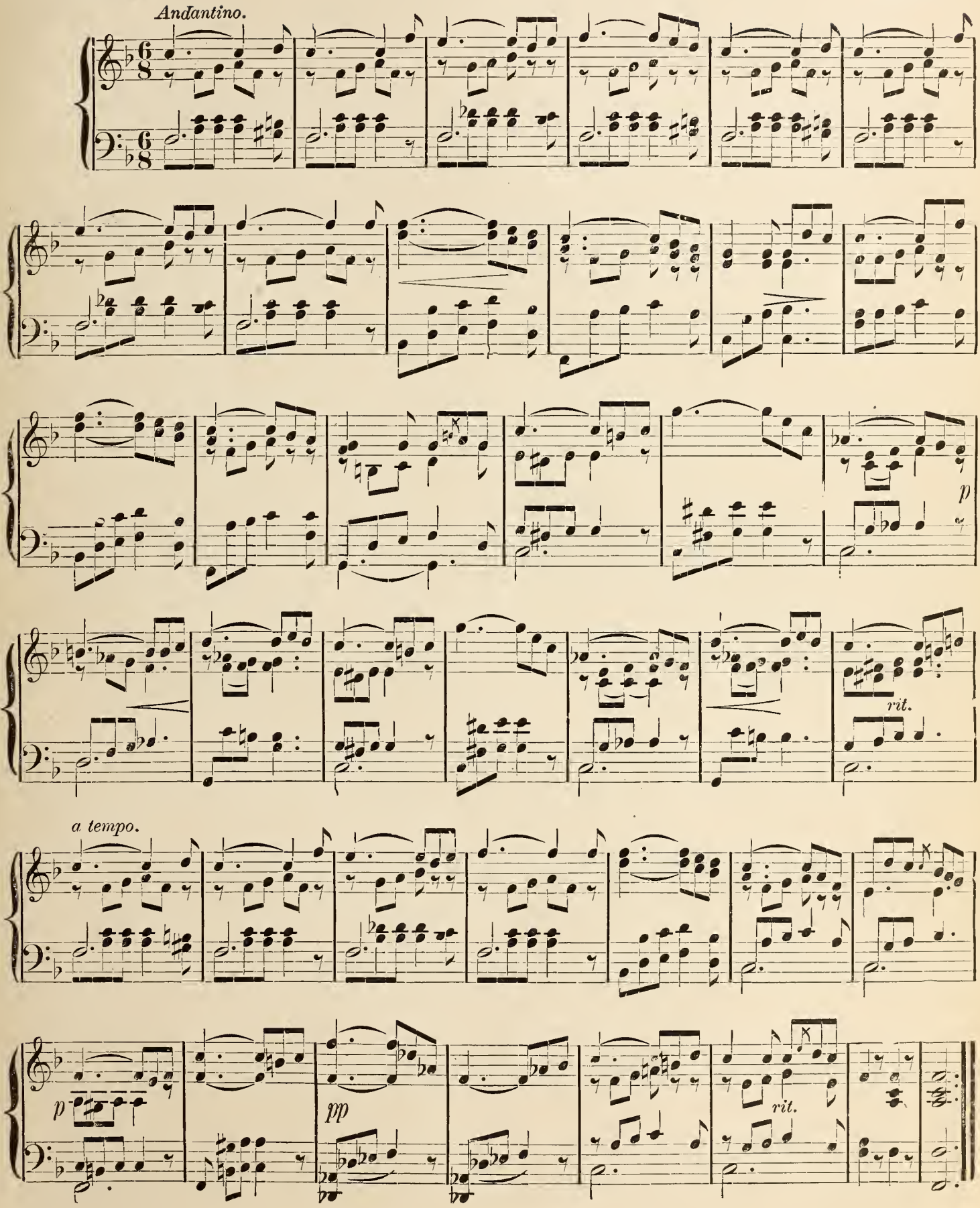
ARIA. Concluded.



MERMAID'S SONG.

"OBERON." WEBER.

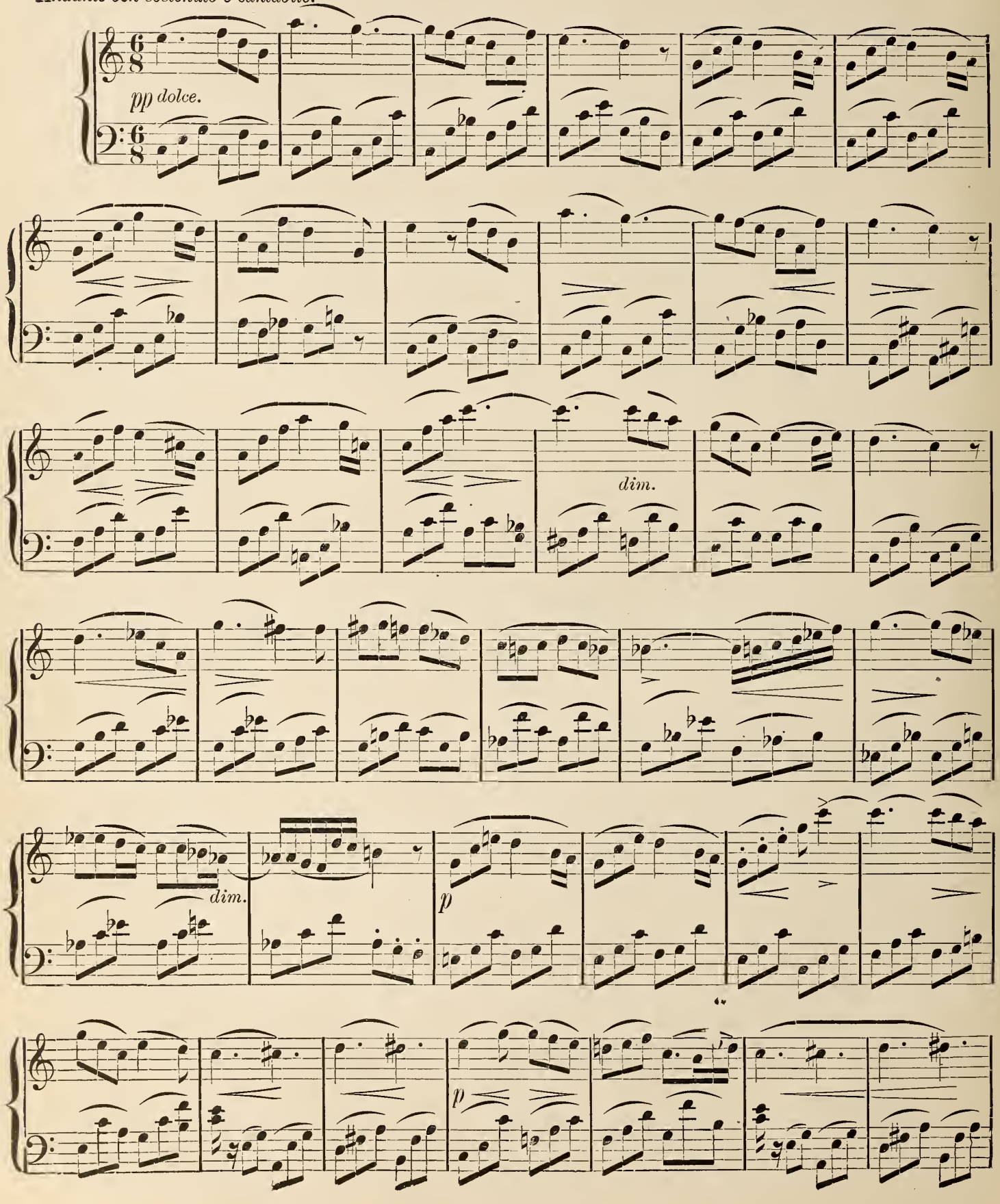


ANDANTE.

DU CONCERTO DE VIOLON.

MENDELSSOHN.

Andante ben sostenuto e cantabile.



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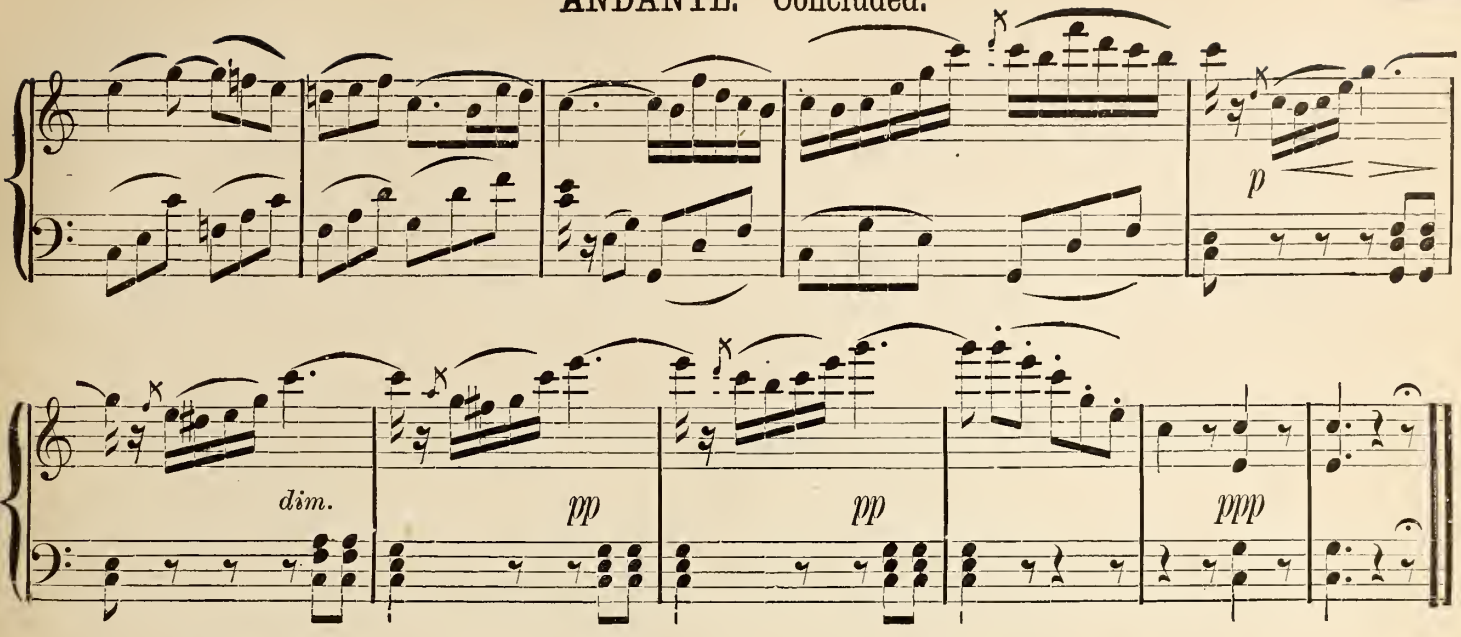
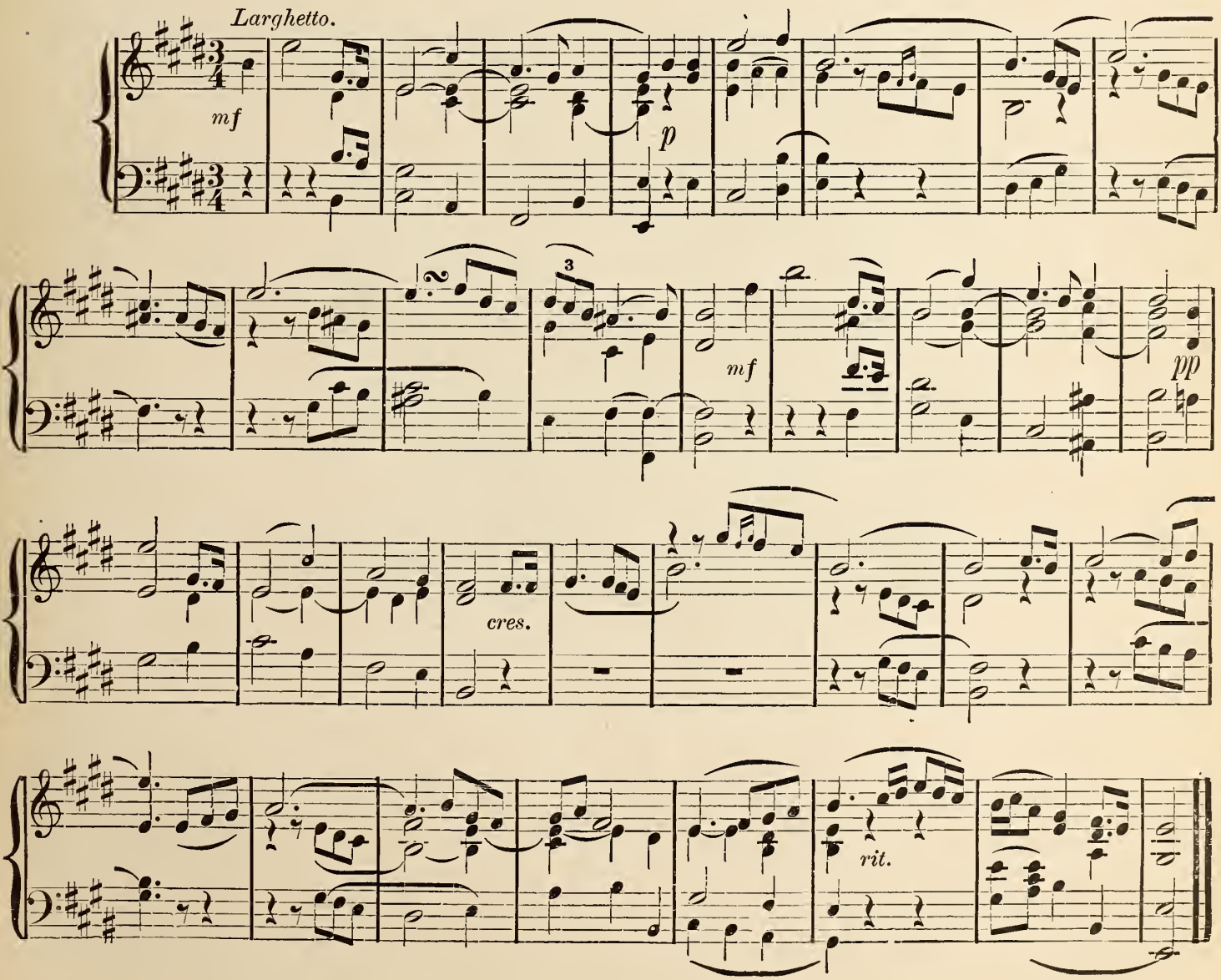


"I KNOW THAT MY REDEEMER LIVETH."

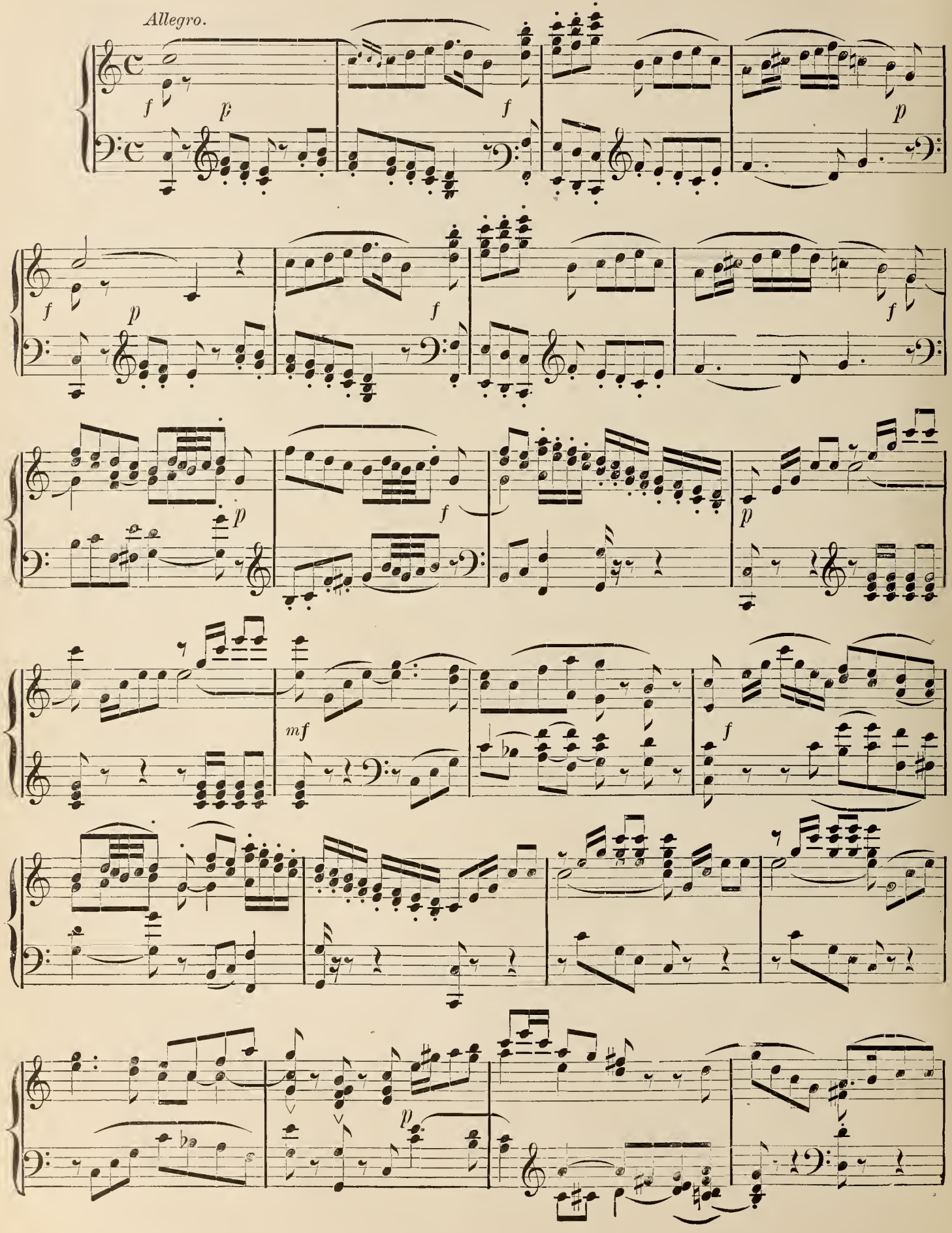
"MESSIAH." HANDEL.



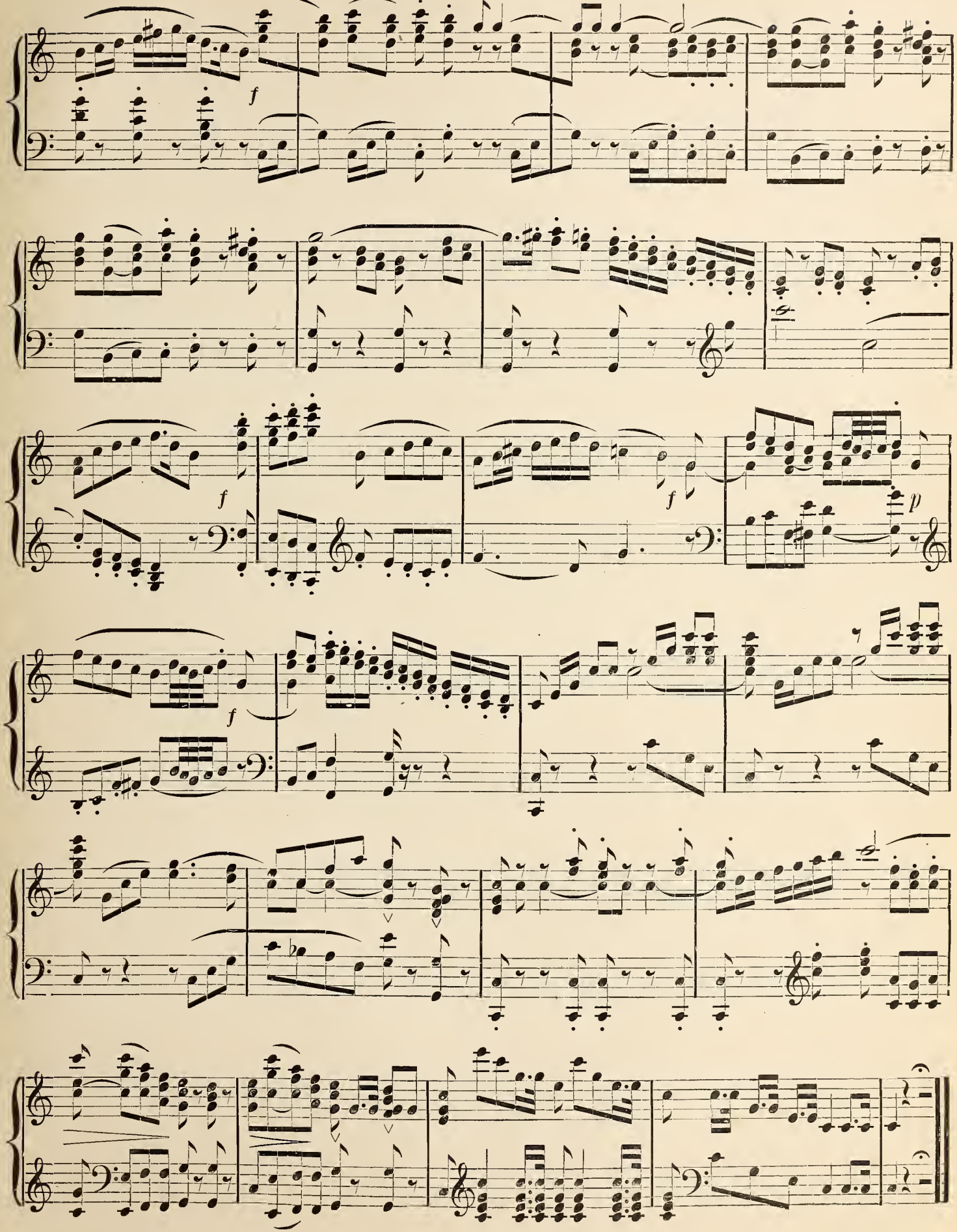
"CREATION."

THE MARV'LOUS WORK.

HAYDN.



W. A. MOZART.


f
f
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f
p
f

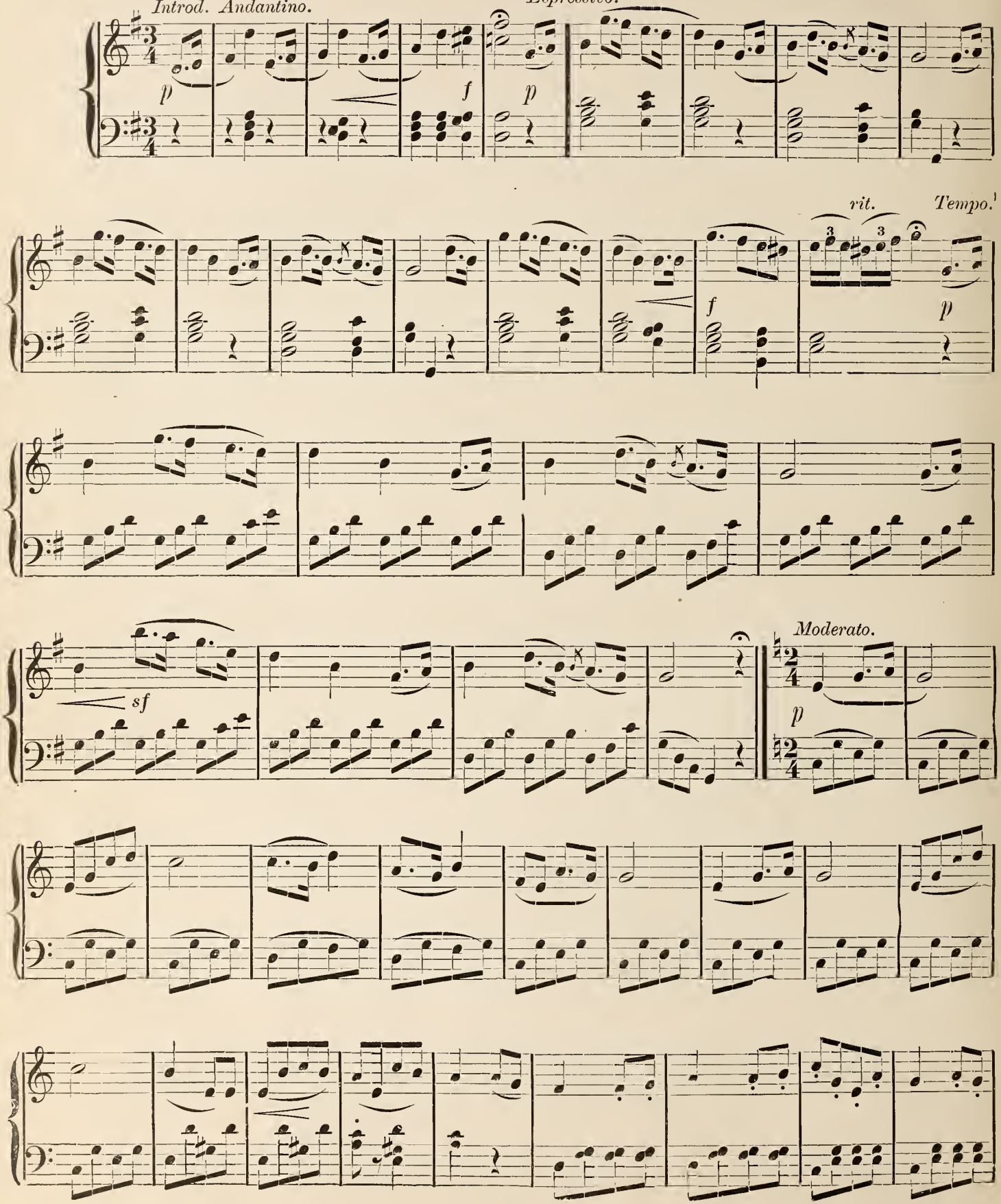
"MARTHA."

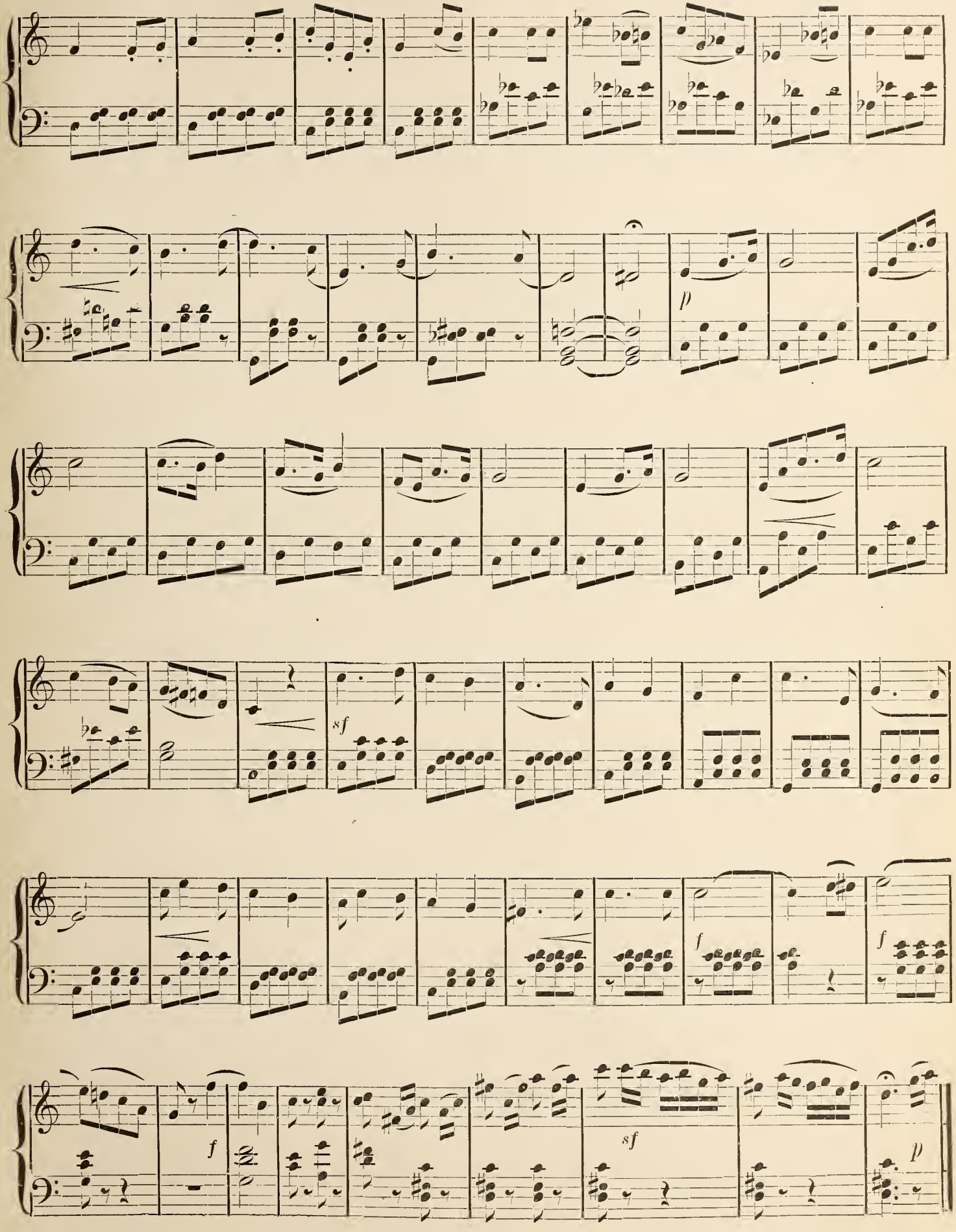
Arranged by H. MAYLATH.

FLOTOW.

Introd. Andantino.

Espressivo.




p
sf
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sf
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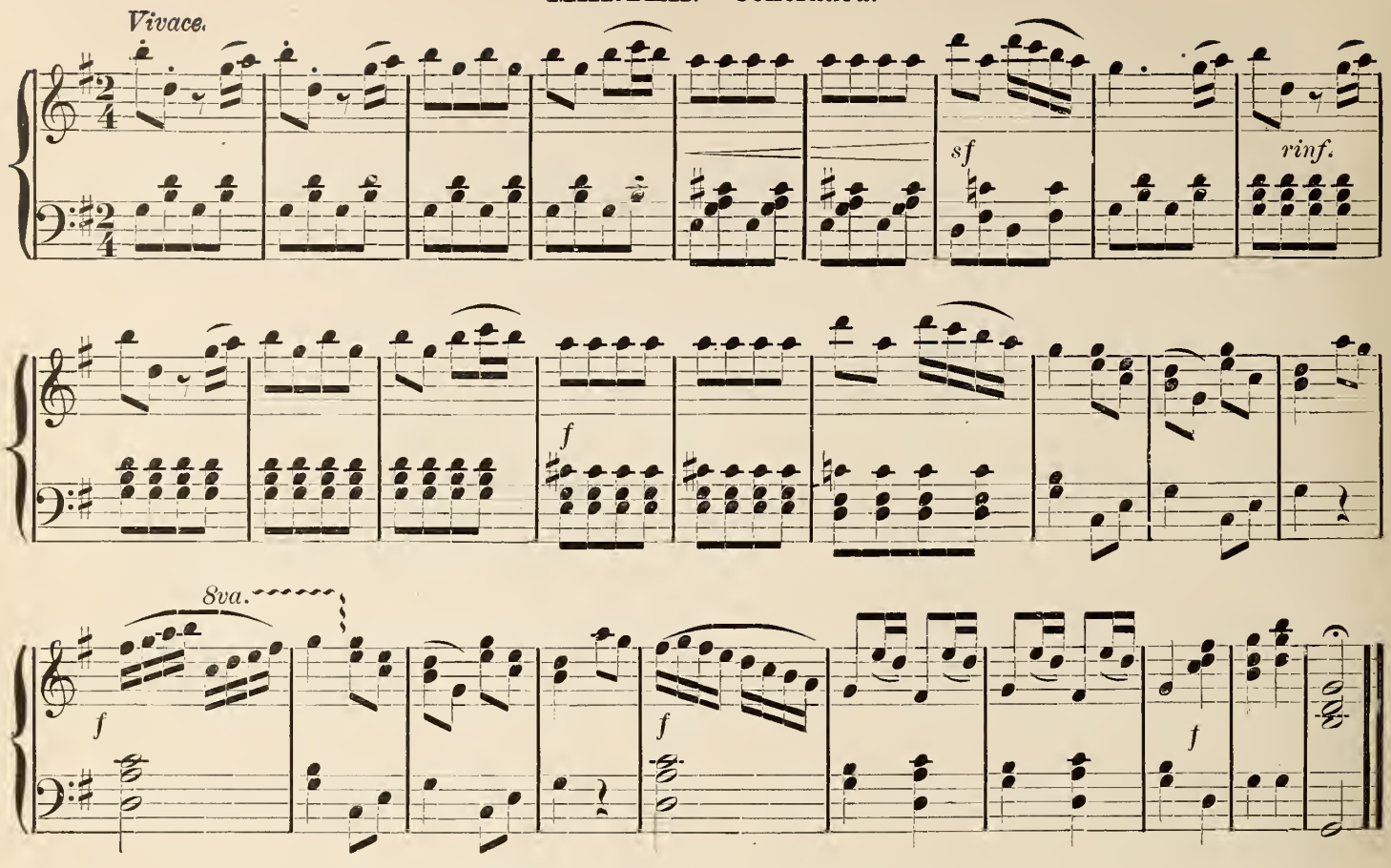
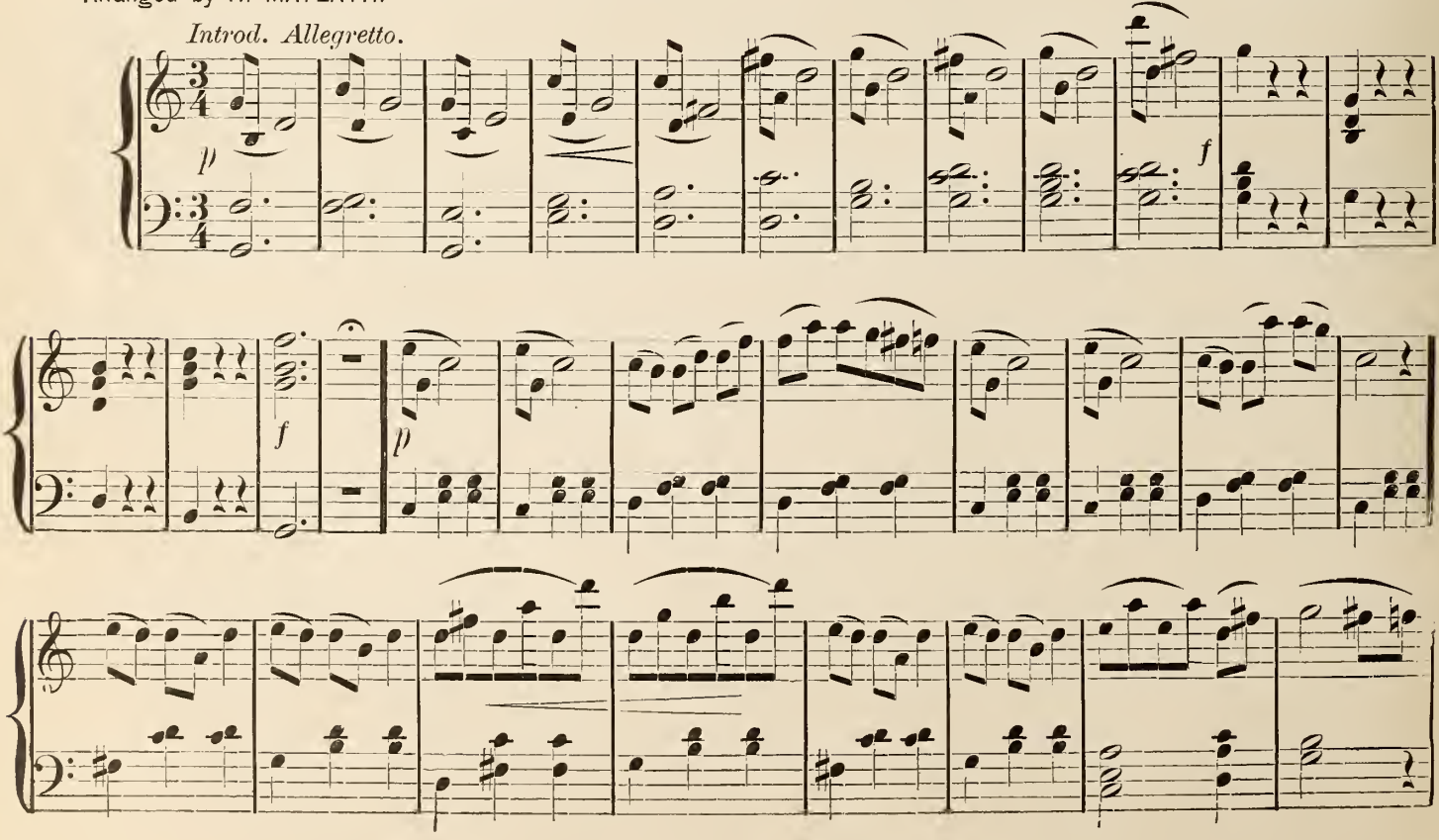
MARTHA. Concluded.

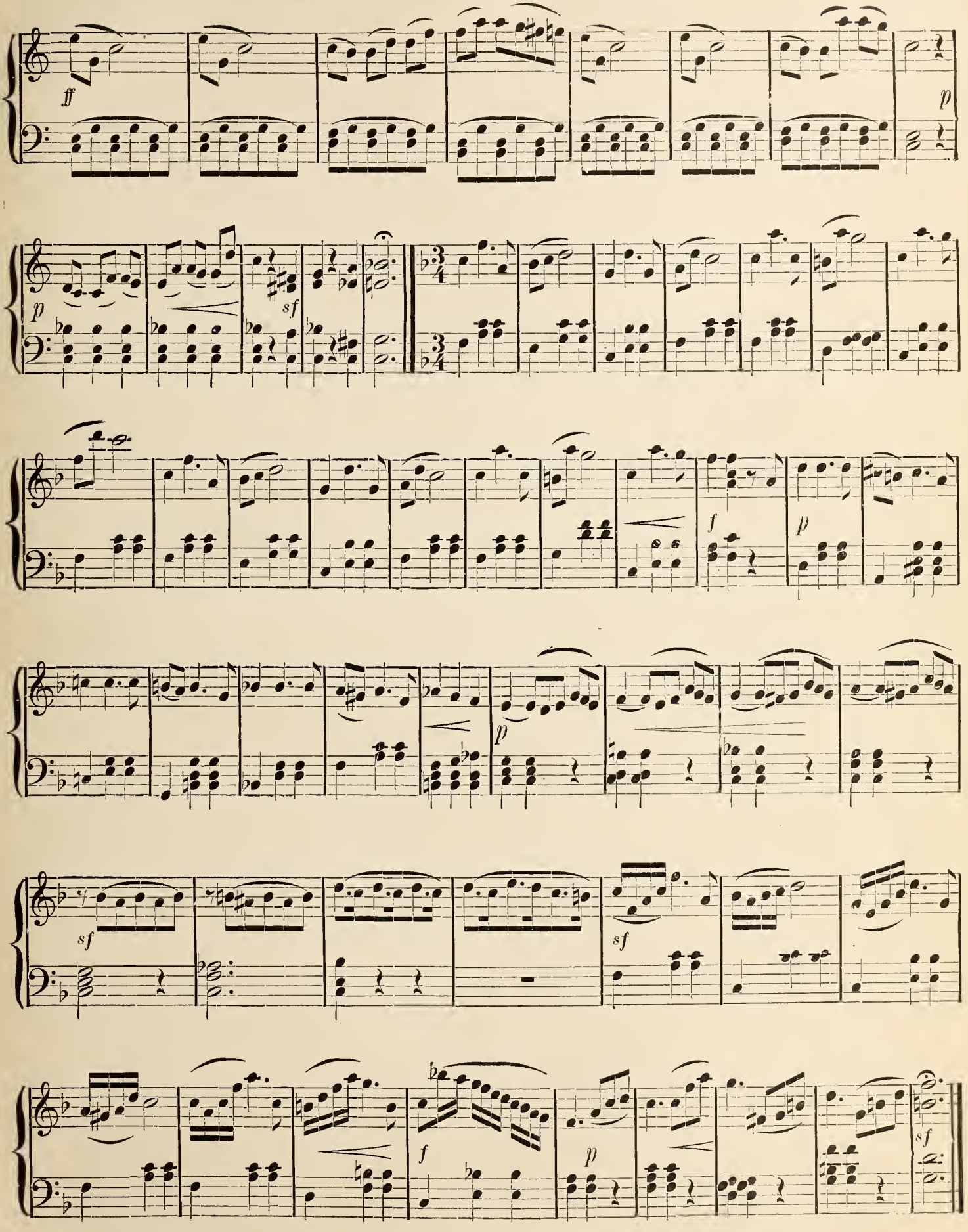


"LA FILLE DU REGIMENT."

Arranged by H. MAYLATH.

DONIZETTI.

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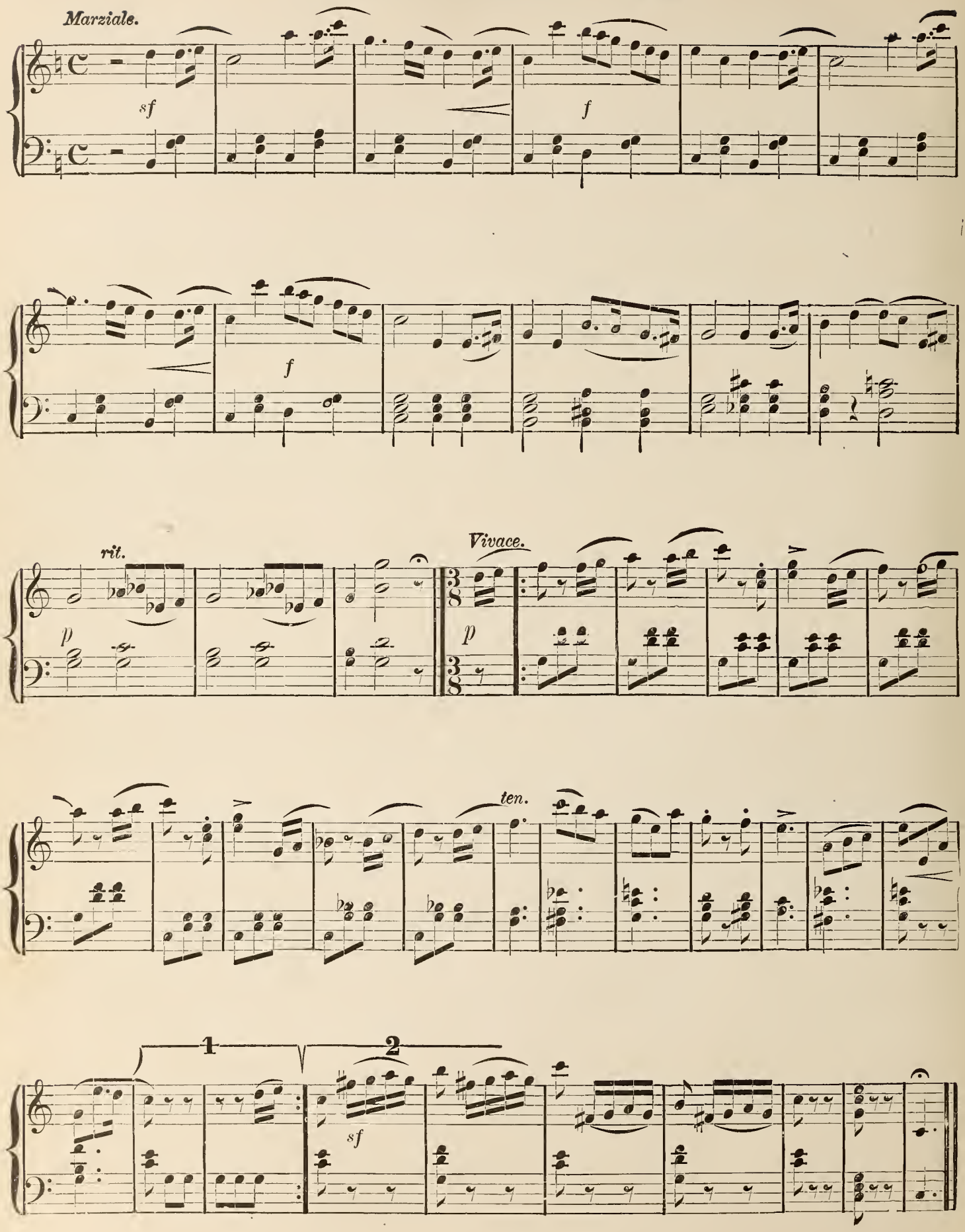
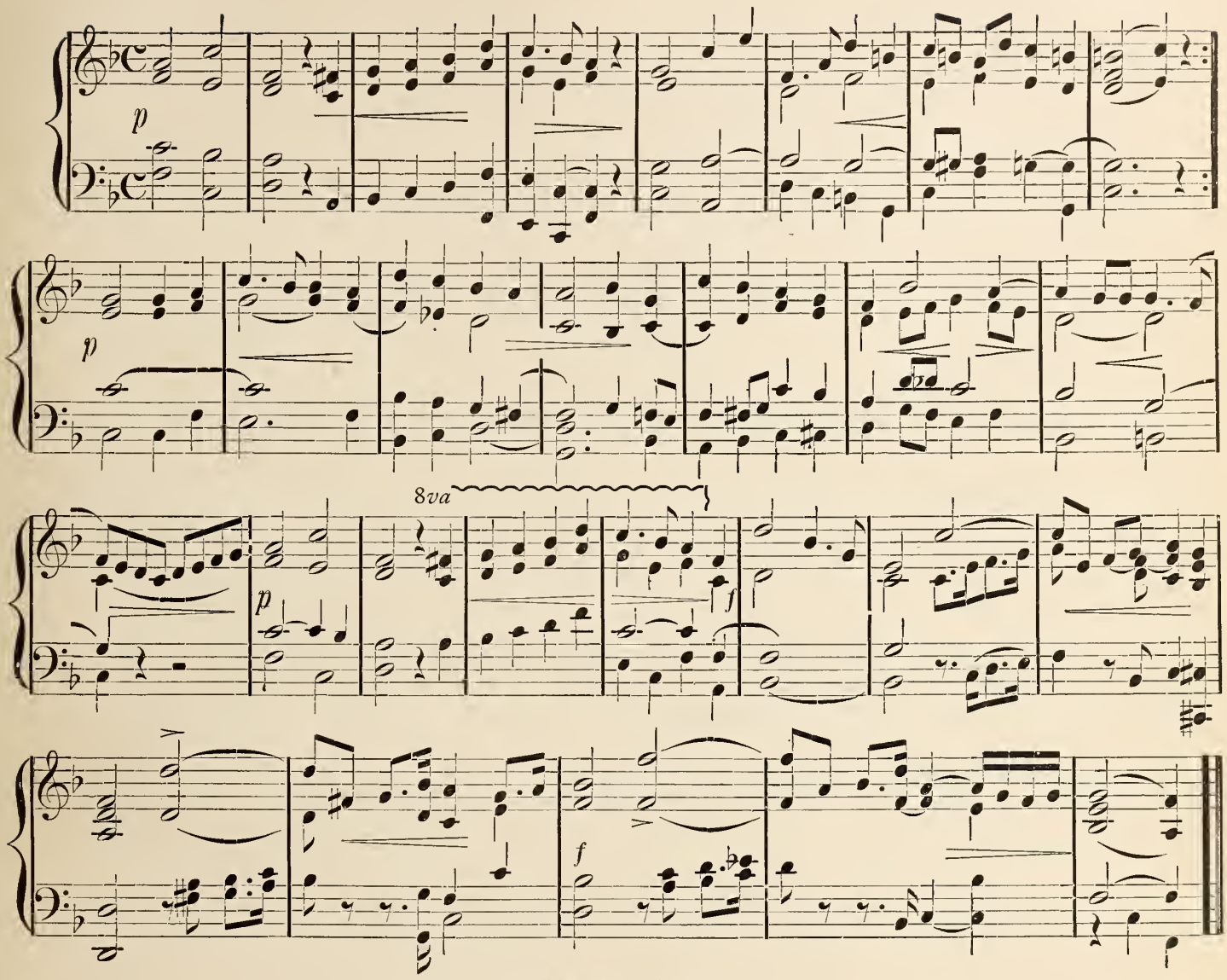
p
sf

LA FILLE DU REGIMENT. Concluded.



PRIESTS' CHORUS.

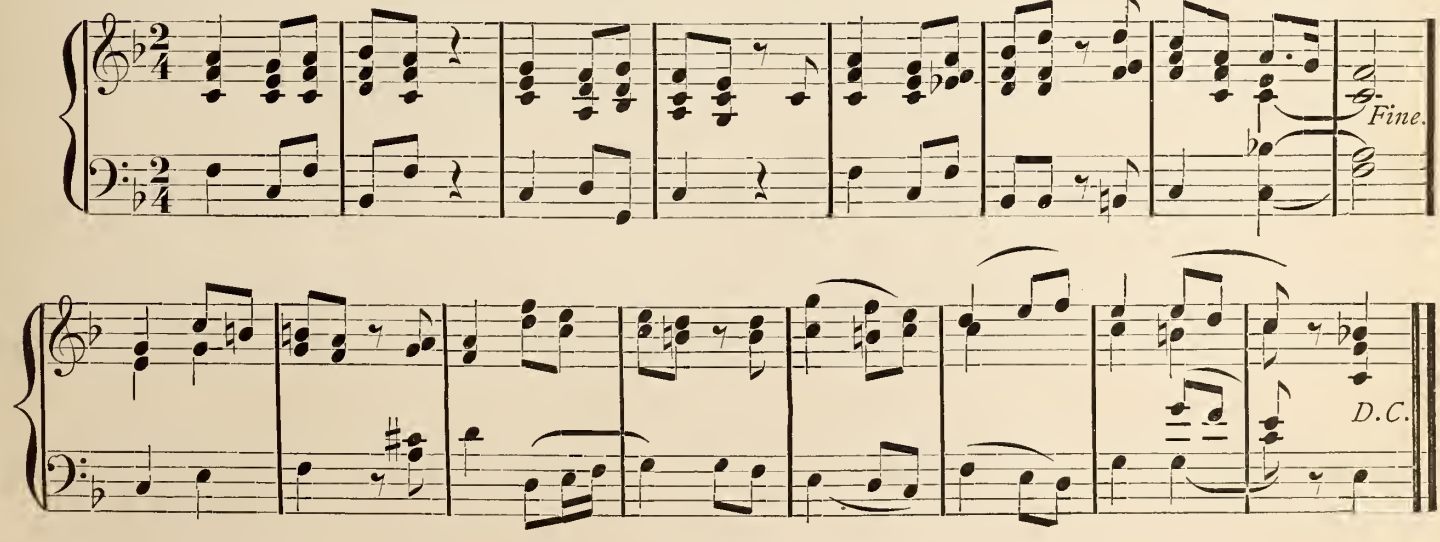
MOZART.



PEACE.

SCOTSON CLARK.

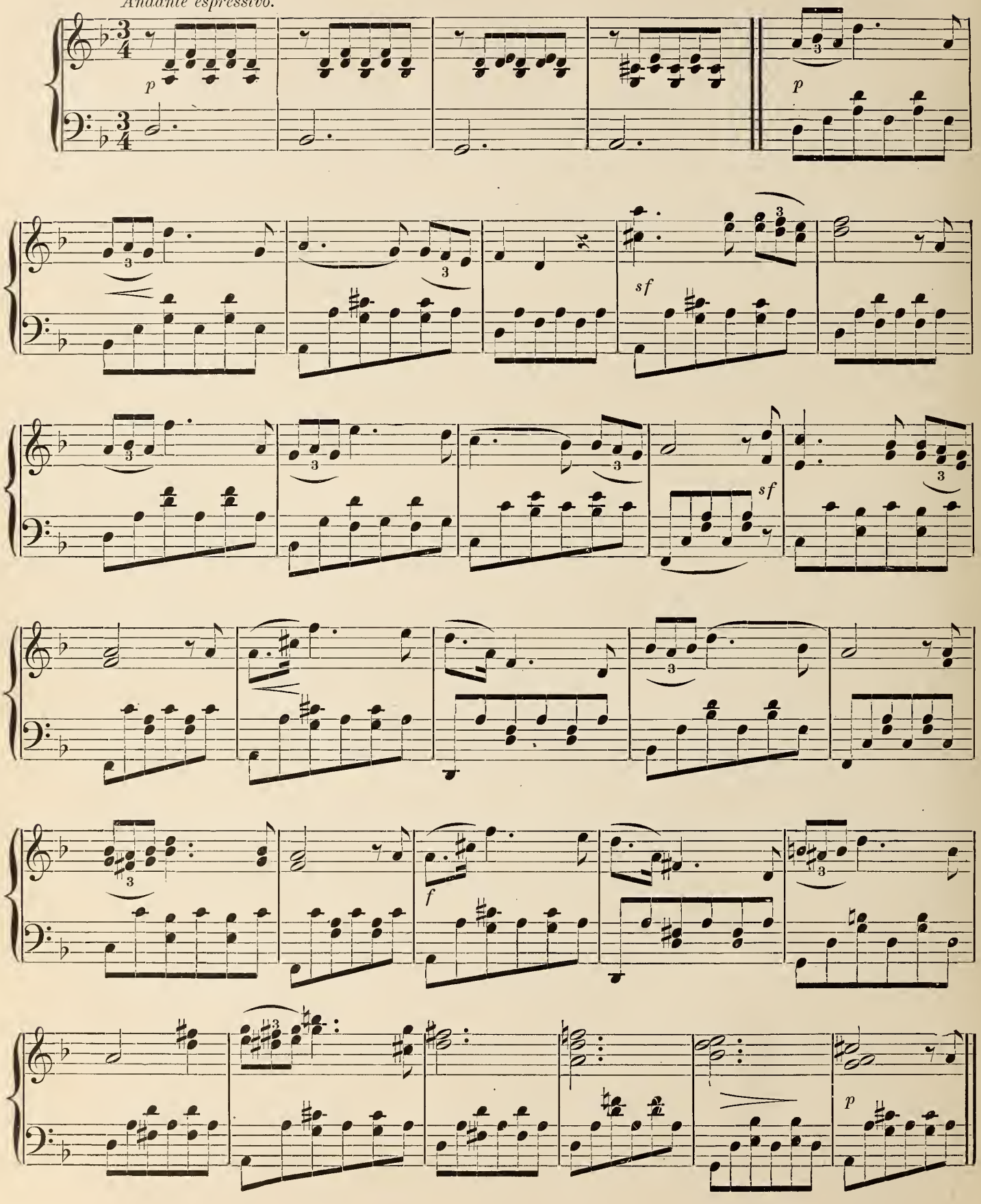
Larghetto.

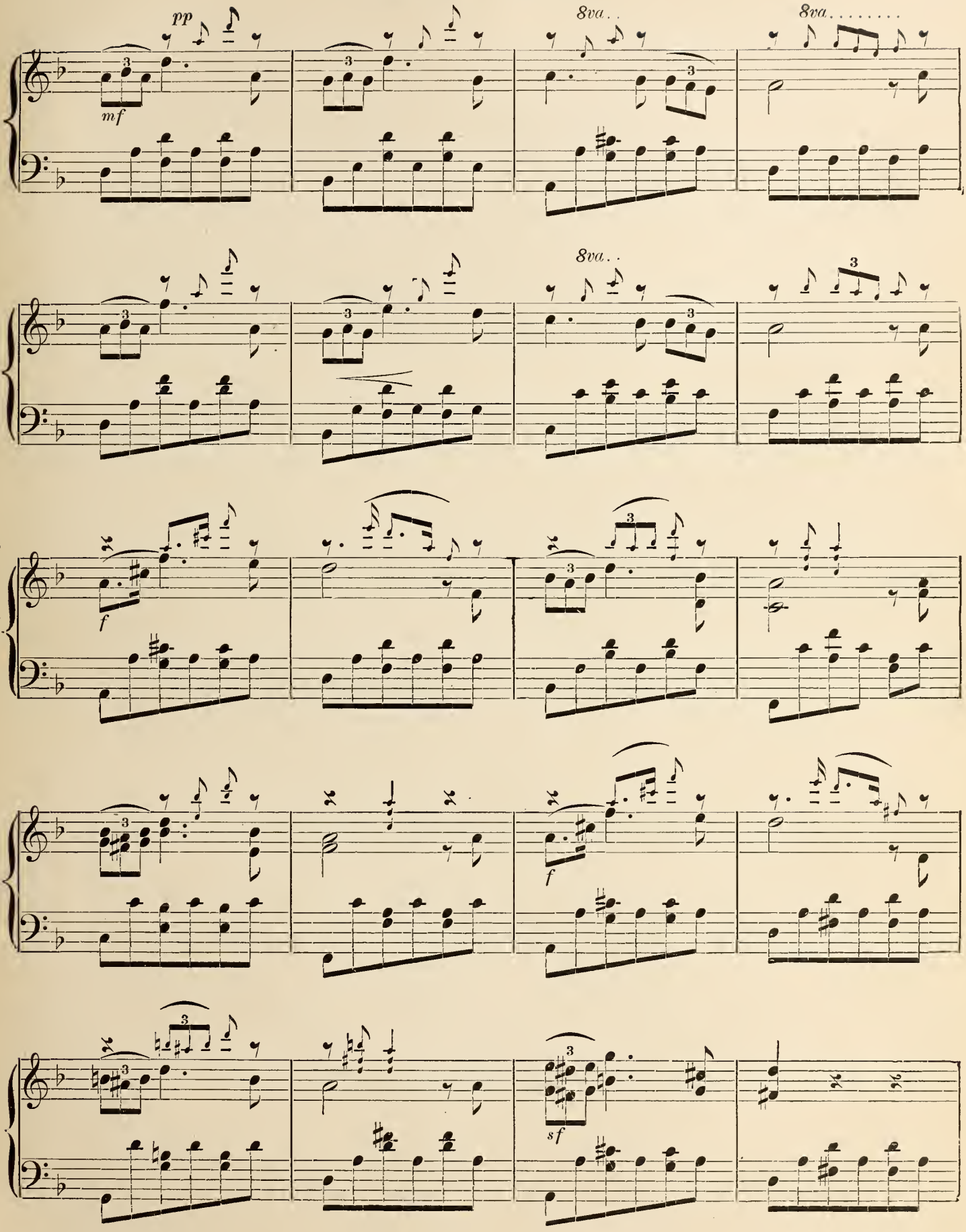


SERENADE.

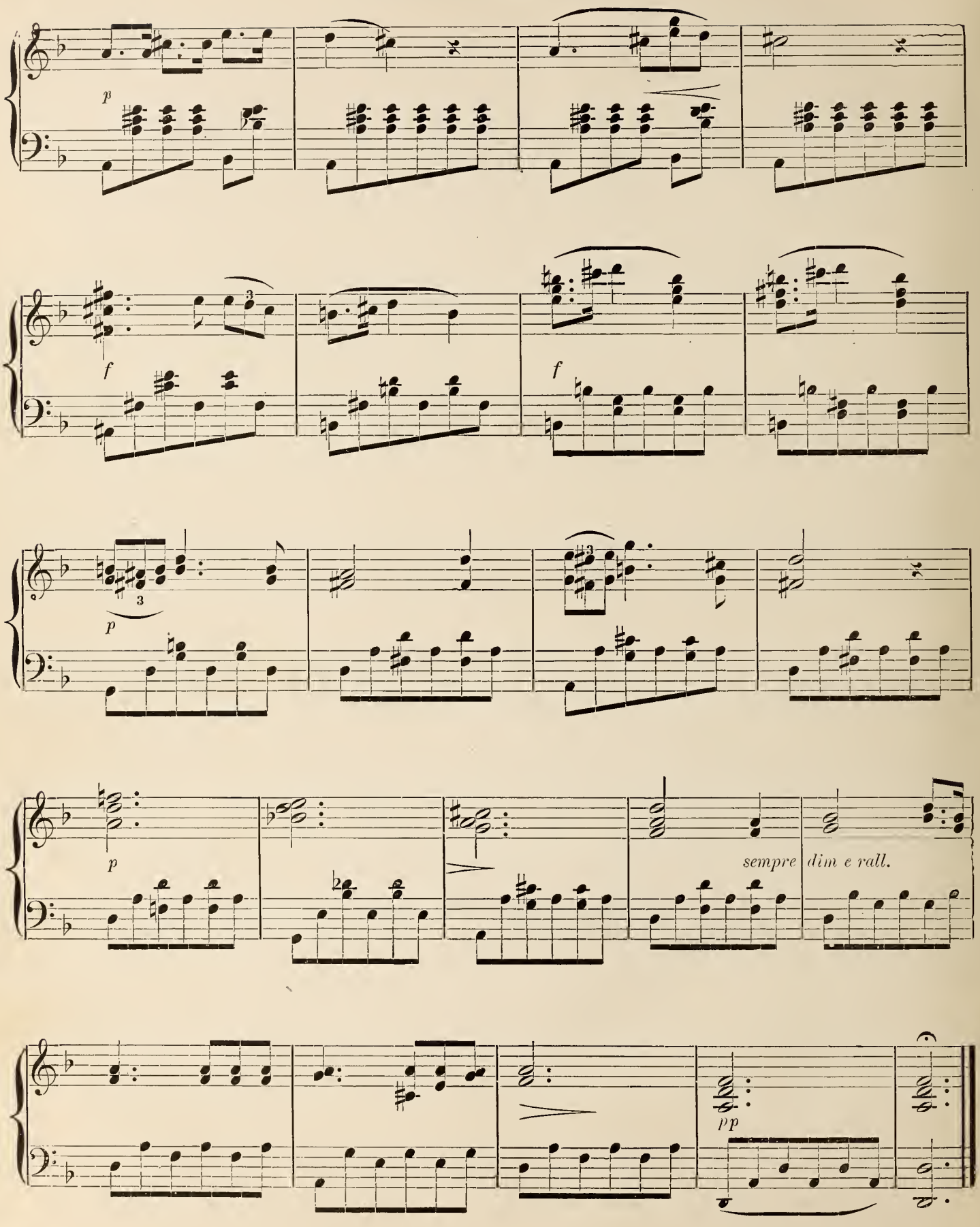
BY FR. SCHUBERTH.

Andante espressivo.



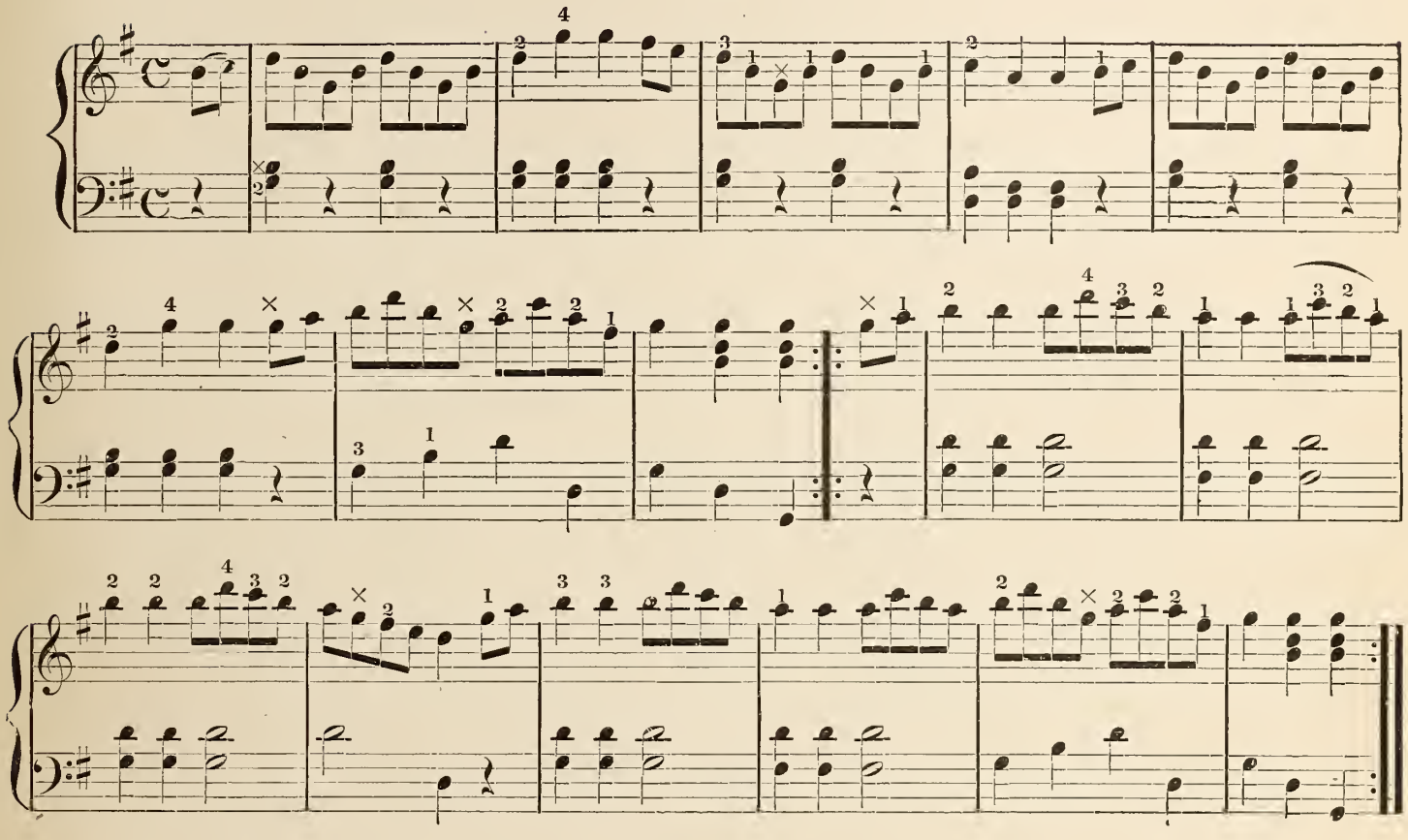

pp
mf
8va..
8va.....
8va..
f
f
sf

SERENADE. Concluded.

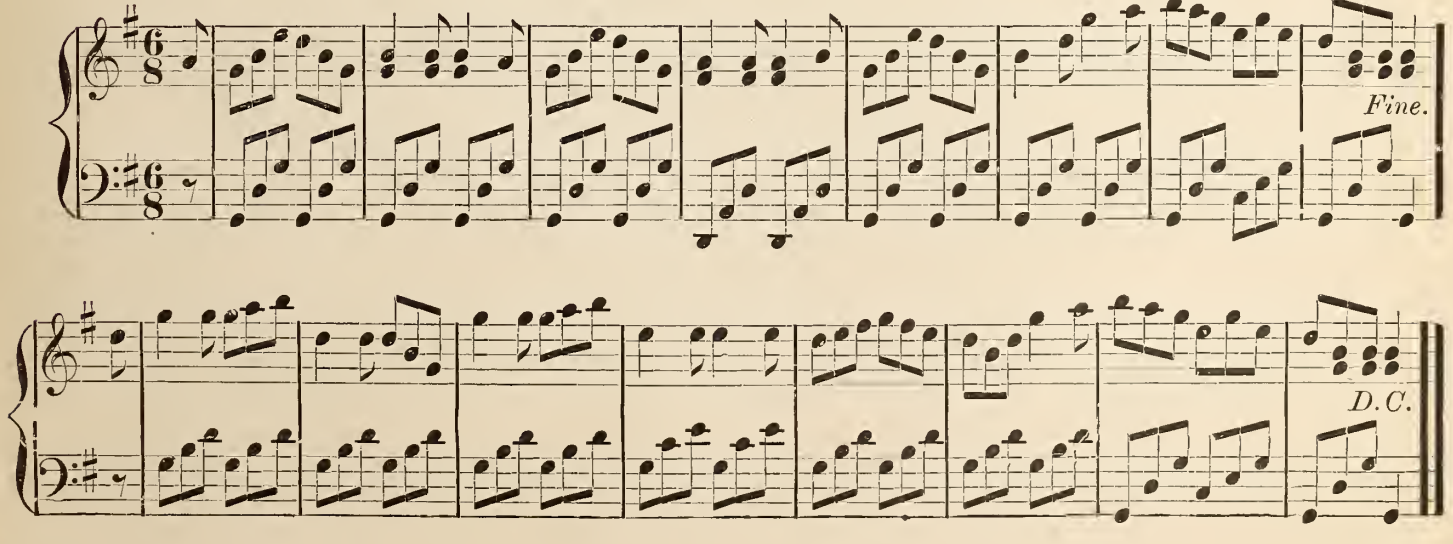


OLD TIME TUNES.

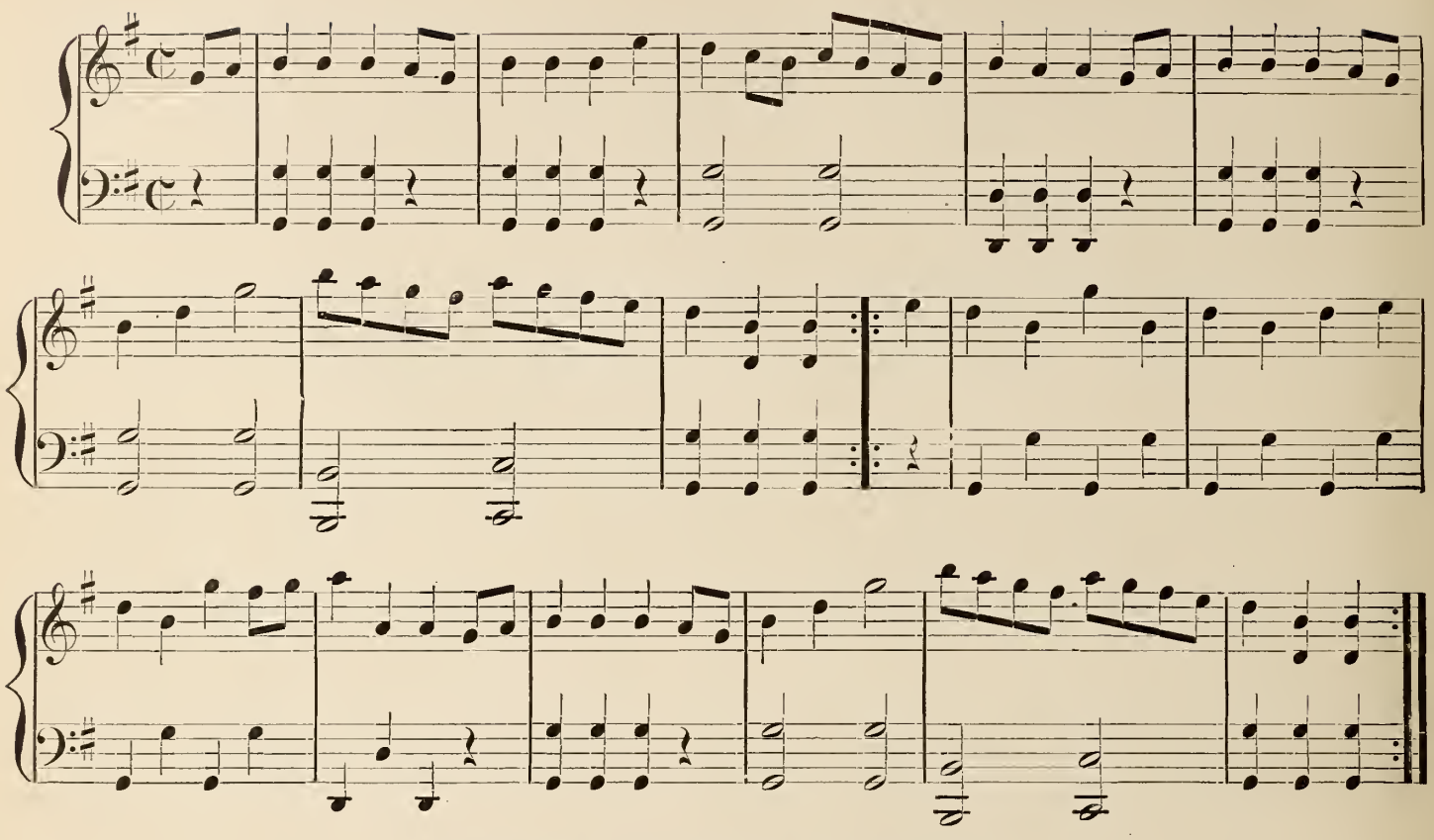
SOLDIER'S JOY.



CAMPBELLS ARE COMING.



WHITE COCKADE.



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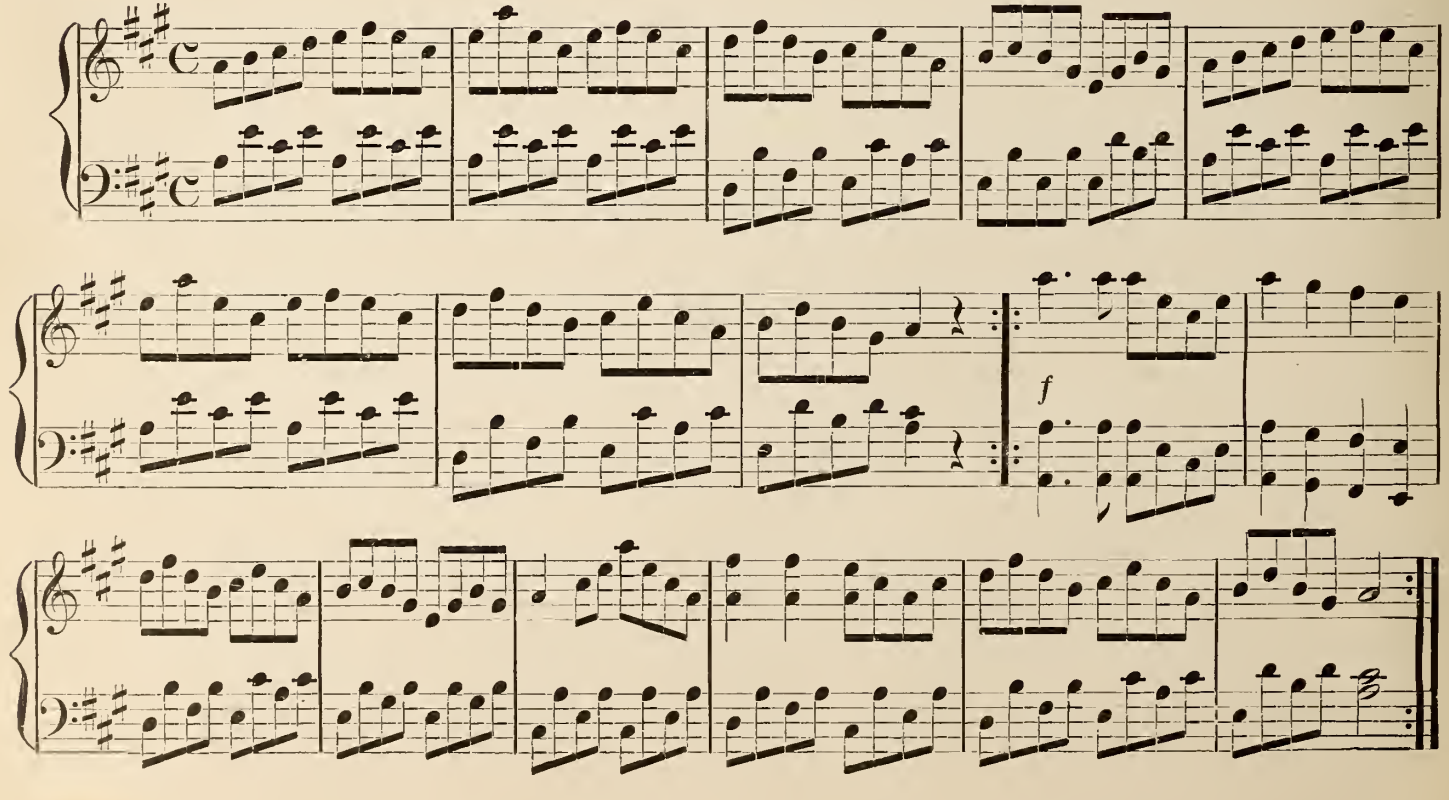

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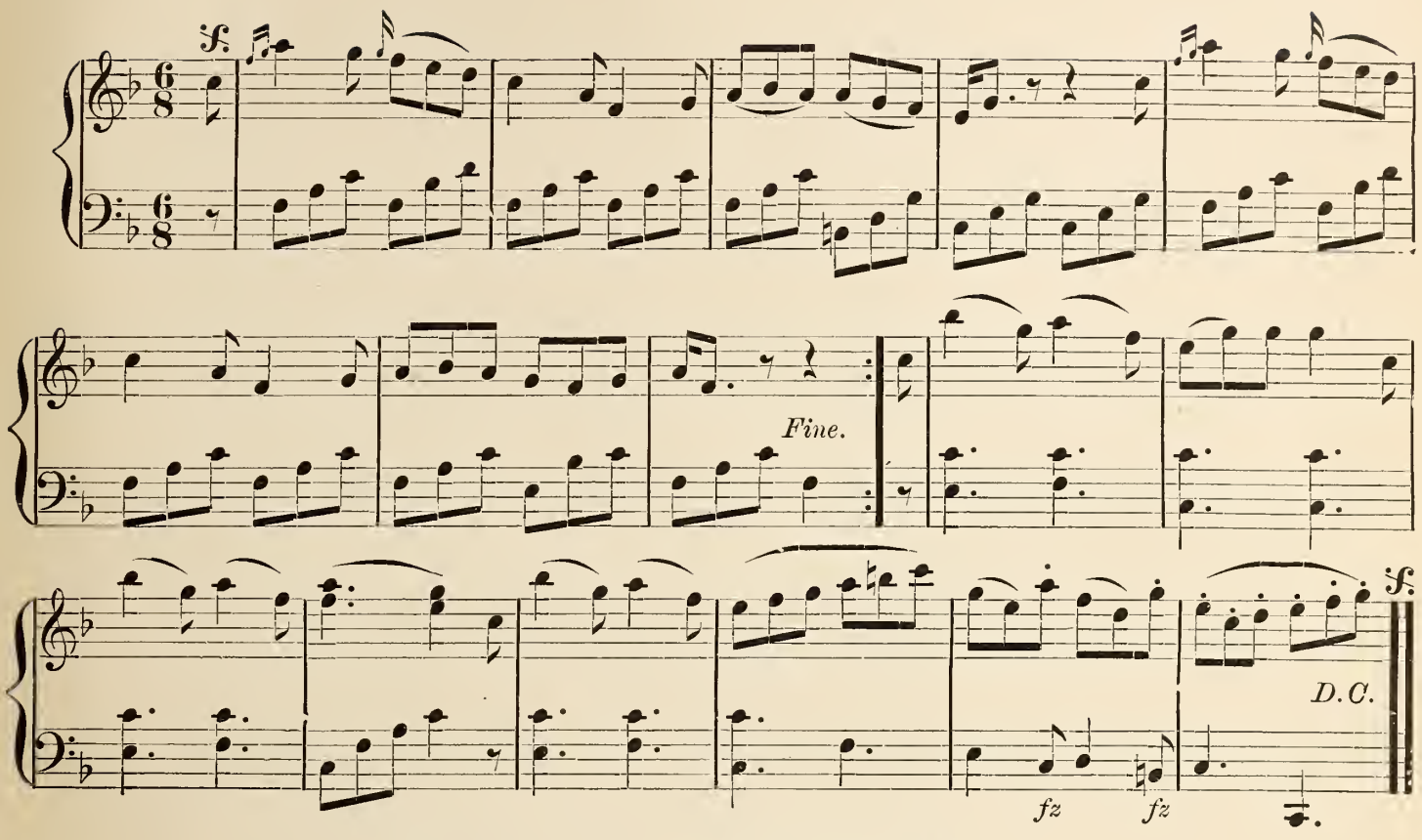

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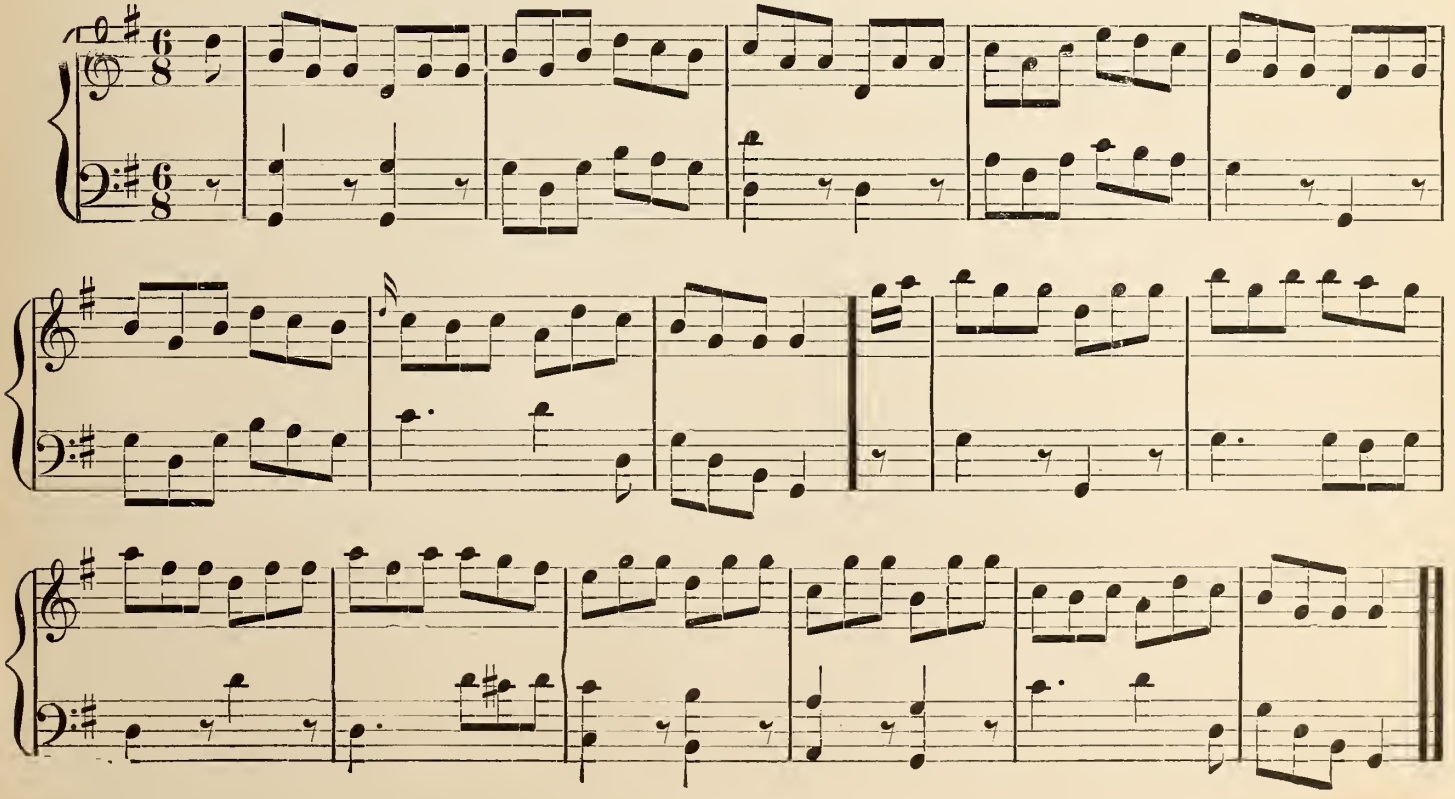

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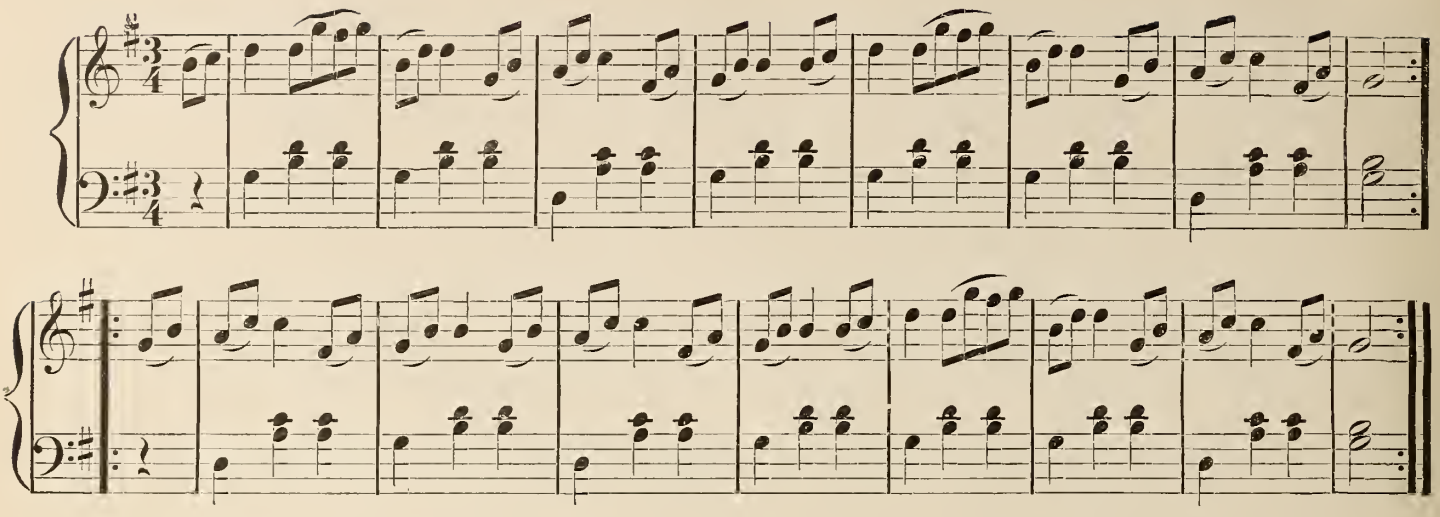
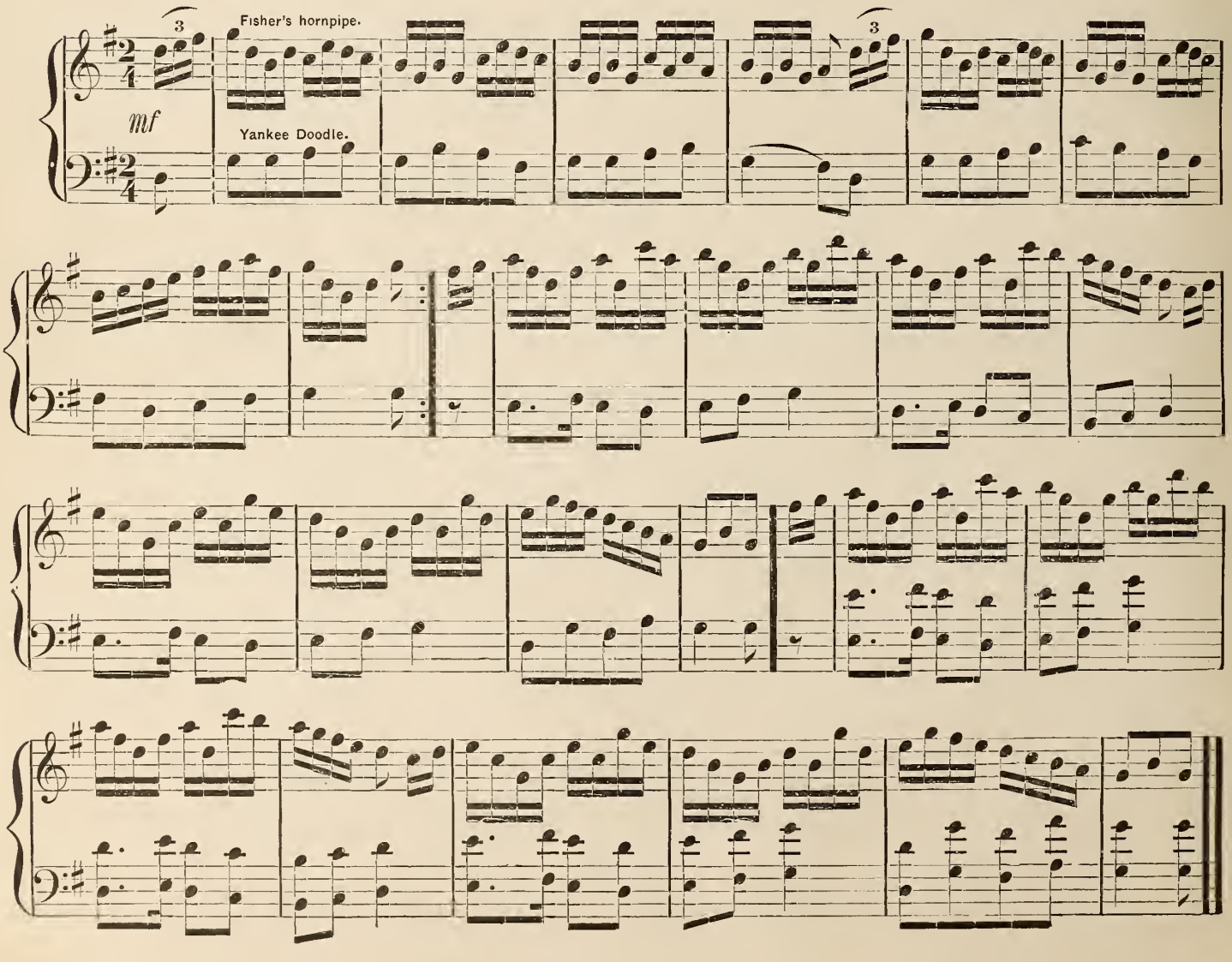


FISHER'S HORNPIPE AND YANKEE DOODLE.



BIOGRAPHICAL SKETCHES

—OF—

POPULAR COMPOSERS, SINGERS AND INSTRUMENTALISTS.

ABT, Franz, is a native of Eilenburg, Prussia. He was born in that city in December, 1819. He was the son of a clergyman, and, as is so often the case, was destined by his parents to follow in his father's footsteps. But in connection with his theological education, he was thoroughly instructed in music, and in pursuit of both objects of study, was put to the Thomas-School and the University of Leipsic. But upon his father's death he decided to adopt music as a profession instead of the church. In 1841 he took up his residence in Zurich, acting there as kapellmeister and devoting himself to men's voices, both as instructor and as composer. Since 1855 he has filled the position of leading kapellmeister at Brunswick. His fertility of composition is enormous. His compositions number over four hundred, chiefly songs of all kinds, but especially songs for men's voices. His piano music, composed in the early part of his career, never had much place in musical literature, and he is known only, at the present day, by his songs.

ALBANI, whose real name is Marie Euna Lajeuness, is a native of Canada, of French-Canadian parents, having been born near Montreal in 1851. In 1864 her family moved to Albany, the name of which city she modified into a pseudonym, when, at a later date, she took up a public career. She made her debut in 1870, having completed her later studies in Milan. She was married in 1878 to Mr. Ernst Gye.

ASCHER, Joseph, best known as a composer of "popular pieces" (showy variations and all that class of compositions), so eagerly sought for in years gone by, when piano playing was much more in vogue in the drawing-room than it is at the present day, was born in London in 1831, and died in 1869.

BALFE, Michael William, was of Irish birth, claiming Dublin as his native city. He was born May 15th, 1808, and died in 1870. His father was a devoted musician and a fine violinist. Balfe inherited from his father a taste for music, which amounted to a genius, and displayed, even at the early age of seven years, a most remarkable talent for composition, at this age composing a polacca for a band, which the executants found it difficult to believe was the work of one so young. At fifteen, by the death of his father, he was left as the sole support of his mother and her young family. He went to London whither his reputation as a prodigy had preceded him, and where, in consequence, he had but little trouble in obtaining a position. He is well known to the musical world as a composer of operas and songs, of which "The Bohemian Girl," "The Enchantress" and "The Talisman," are perhaps the most popular.

BARNBY, Joseph, was born in England in 1837. He is known to the world as a prominent composer of church music, glees, etc. He has made a thorough study of canonical music in all its forms, and there is probably no better informed man living in relation to his own profession. His Te Deums, Jubilates, etc., are well known to all members of the choirs of the Church of England. He is professor of music at Eton College.

BEETHOVEN, Ludwig von, was born at Bonn in 1770. His family relations were most unfortunate, his father being a morose drunkard, and his mother a women who was not in any way calculated to fill that most sacred office. They were poor in the extreme, their income, all told, not reaching three hundred dollars. But, as is often the case in such surroundings, was born that genius who was afterwards to be the wonder and delight of the world. Early recognizing the talent of his son, the elder Beethoven exerted himself to see that the boy was taught to play the violin and piano. Bach being the prescribed study at this period, even for the most youthful pupils, Beethoven was so thoroughly exercised in the intricacies of this master that, at the age of twelve years, he was entirely familiar with Bach's "Forty-eight Preludes" as well as the fugues of the "Well-Tempered Clavier." At eight years of age he was taken in hand by Pfeiffer, and a little later by Neefe, who taught him the organ. At thirteen he was an accomplished musician and frequently took the place of his teacher as director and organist. In 1792 he went to Vienna, where he remained until his death in 1826. At thirty years of age he began to lose his hearing, and at the end of the next ten years he was totally deaf. It is hardly a matter of surprise that such an affliction should have unsettled the nervous balance of such a man. From the age of thirty, until he was thirty-six, was the best time in the life of this great composer. During this period "Fidelio" was written. His last days were made wretched by the conduct of a graceless nephew who, as a crowning act of a lawless life, is said to have been the cause of his uncle's death, in that he neglected to go for a physician until aid was too late, trusting the message to some one else, who forgot it, and did not deliver it for two or three days.

BELLINI, Vincenzo, an Italian composer of operas, was born in 1802. He died young, so that, perhaps, his powers were never fully developed. He composed three delightful operas. "Sonnambula," "I Puritani" and "Noma." His writing is characterized by delicate and graceful melody and great refinement. He died in 1835.

BULOW, von, Hanz Guido, was born in Dresden in 1830. Unlike so many of our remarkable musicians, in early life he displayed not the slightest trace of that talent which was to be the guiding power of his life in after years. Whether it could happen that a severe illness could entirely change his characteristics or not, it remains a fact that until after a spell of brain fever in his ninth year, he evinced no taste for musical study. As it seemed to have been evolved, it was considered wise to place him under instruction, and he was put in charge of F. Wieck, the father of Clara Schumann. Two years later M. K. Eberwien took him as a pupil in counterpoint. In 1848 he went to the University of Leipsic, not, however, as a student of music but of jurisprudence, as music had been merely regarded as an accomplishment for him. But he continued the piano under Litloff and the study of theory under Hauptman. In 1849 he became a member of the University of Berlin, but still in the service of the law and not of music. In 1850, however, his course was decided by one of those circumstances which we are accustomed to consider as small things, but which in reality give the coloring to all of our lives. He heard "Lohengrin" performed under the direction of Liszt, and from that moment he was no longer a lawyer but a student of music, studying principally under Wagner and Liszt. In 1857 he married an illegitimate daughter of Liszt's, who, after twelve years of married life, becoming the mother of five children in that time, deserted him, and took up a permanent residence with Wagner, his intimate friend. Grief, mortification and overwork very nearly undid him, but the report that he was insane is incorrect. It would be strange if such a combination

of circumstances would not for a little while unbalance the nervous centers. He obtained a divorce and left Munich, making a concert tour through Italy, Germany, England and America. He reached this country in 1874, and remained during a part of 1875. He is considered to stand second to Liszt alone in technique. His last visit to America was in 1890, during which visit he was received with the same enthusiasm which greeted him during his previous tour, and though he stayed but a short time, he expressed himself as immensely pleased with his trip.

BURGMULLER, Norbet, was born at Dusseldorf in 1810. His father was a musician of a high type, having been one of the founders and conductors of the festivals of the Lower Rhine. He was also music director in Dusseldorf. After having finished his studies with his father, he went to Cassell, where he studied under Spohr and Hauptman. As is so frequently the case, a delicate body seemed to be but the abiding place of an unusually active mind, and though he died at twenty-six, he left behind him many compositions of such a character that they would indicate that he was a young musician of great promise. Of these compositions, two symphonies, an overture and some other pieces, all published by Kistner, possessed especial merit, betraying great fertility of ideas and freshness of invention. Schumann esteemed him highly, and regarded his loss by death as second only to that of Schubert.

CAMPANA, Fabio, was a native of Bologna, and was born in the year 1815, but at the time of his death (which took place in 1882) he was living in London. His specialties were vocal and operatic music, very little being known of him as a composer for instruments. His finest composition, probably, and the one by which he is mainly known to amateurs, is the duet, "See The Pale Moon," designed for either tenor and baritone, or soprano and alto. Of his operas, "Esmerald" is said to be the best.

CAMPANINI, Signor Italo, the popular singer, was born in Parma in 1846. When young he was wild and unmanageable, and when only fourteen years old joined the army of Garabaldi as a volunteer, and while serving as a soldier, received an honorable scar on his neck. Abandoning his military career, he returned to Parma, where he was apprenticed to a blacksmith, and it is owing to this accidental circumstance that his vocal qualifications were discovered and utilized. He was in the habit of spending his evenings with friends of the forge at a little wine shop in the neighborhood, their chief amusement being a good song, with a rattling chorus at the end of it. On one occasion a musician happened to drop in just as Campanini was trolling a ditty, and was immediately struck with the sympathetic quality of his voice. He entered into conversation with him and persuaded him to obtain some instructions from a local teacher. He devoted himself with such earnestness to his new studies, that some two years afterwards he obtained an engagement with a strolling operatic company and remained with it, gaining experience until it collapsed for lack of funds to continue operations. The manager decamped and many of his victims were left actually destitute. Campanini nobly came to the rescue and devoted some of his savings to the good work of extricating them from their unfortunate position. His next proceeding was to seek the services of an eminent master, and in 1869 he went to Madrid and became a pupil of Chevalier Francesco Lamperti. In the following year he made his appearance as Faust at Lascala, Milan, and speedily roused the house to enthusiasm. In 1871 he created the part of Lohengrin in Italian at Bologna. He was engaged by Mapleson and came to London during the following season, where he appeared as *Gennaro* in "Lucrezia," and his success since that time is a matter of history.

CHOPIN, Frederick, was born at Zela-Zola-Wola, near Warsaw, March 1st, 1809. When only 9 years of age he played a concerto in public. His studies were begun under the direction of Libona and continued later under Joseph Elsmer, principal of the Conservatory of Warsaw. At the early age of sixteen he had gained considerable fame as the author of many mazurkas, waltzes and concertos. When nineteen he made an extensive tour, visiting Paris, Vienna and London. In Paris he met Liszt, with whom he formed a devoted friendship. Chopin became very popular at the French capital. At the age of twenty-eight his health broke down, as he had always been troubled with weak lungs, and he was compelled to take up his residence at the island of Majorca, where he remained for several years. He returned to Paris a few years afterwards, and died there in 1849, at the age of forty. Chopin's genius was especially adapted to the piano, and he wrote mainly for the piano-forte. Running through his works may be noticed a vein of sadness, which renders them too exciting for the weak and nervous.

CLARIBEL, whose real name was Mrs. Charles Barnard, was born in 1834. She was known as a writer of popular songs, among which it would hardly be possible to make a choice, but "The Brook," "Five O'Clock in the Morning" and "Won't You Tell me Why, Robin?" are perhaps as good examples as could be selected from among the numerous songs which came from the pen of this gifted woman. She died in 1869.

CLAY, Frederick, though born of English parents (being the son of James Clay, M. P., of Hull), first saw the light at Paris, in the Rue Chaillot, August 3d, 1840. With the exception of a short period of instruction at Leipsic under Hauptman, Clay's studies were pursued under Molique. As a writer of songs, he will always probably be best remembered, one of the finest being, "The Sands of Dee." He has that gift, not possessed by all song writers, of being able to wed words and melody into *real* harmony, and his selection of words have revealed to the public, by their special tenderness and beauty, the man himself. Mr. Clay's compositions have been mainly, however, for the stage, and he has acquired a high place among our dramatic writers. Still, as was said before, his songs appeal to a very tender spot in the human heart.

COWEN, Frederick Hymen, was born at Kingston, Jamaica, in January, 1852. He was another of those "musical prodigies" of which the world has lately known a number, but which forty years ago were not quite so numerous. So extraordinary and so early was his love of music displayed, that, at the age of four years, he was taken to England by his parents in order that he might be placed under the instruction of Sir J. Benedict and Sir J. Goss. He remained there until he was fifteen years old, at which period of his life he went to Leipsic and Berlin, pursuing his studies at the celebrated conservatories established in both of those cities. After three years, he returned to London in 1868. He developed likewise a talent for composition, and gave to the world several cantatas, a symphony in C minor, several concerted pieces, a "Fantasie Sonata," and an operetta entitled, "Garibaldi." At twenty-four, his opera, "Pauline," was produced by the Carl Rosa Company, and met with immense success. Like Frederick Clay, he has combined two distinct arts, dramatic music and simple melody, and his popularity as a song writer is as great as that which he has acquired for dramatic composition.

CROUCH, T. Nicholls, is essentially a composer of songs and ballads, and through this line of composition he has gained great popularity. The most popular of his songs, and the one which will probably be handed down from generation to generation, for ages to come, is "Kathleen Mavourneen."

D'Albert, Eugéne, was born in London in 1865. His father was a composer of dance music, and from him the boy must have inherited what became the ruling passion of his life, for he seemed to care for nothing but composing, and at the age of seven produced some very creditable work in this line. He was sent to the continent to study under Tausig and Liszt. At fifteen he made his first appearance in public, at Weimar, with Liszt. From Weimar he went to Berlin. His songs have won for him a lasting and world-wide reputation. Of these he expresses a preference for "The Girl and the Butterfly."

Delibes, Leo, was born in 1836. He is best known to the public as a composer of light music, of which the well-known ballet, "Sylvia," is an excellent example. In his "Pizzicati," which we give in this volume, is found another good example. That he is regarded as a composer of unusual merit is evidenced by the fact that in 1880 he was made professor of composition in the Conservatory of Paris. He is also the author of several operas, among which his "Le Roi l'a dit," put on the boards in Paris in 1873, has achieved the greatest success.

Dempster, William Richardson, was a native of Scotland, having been born in Keith in 1809. He was apprenticed to a quill-maker in childhood, at Aberdeen, but left the trade for the pursuit of music. He came to the United States early in life, and became a naturalized citizen of this country, and eventually married here. His time was about evenly divided between the two sides of the Atlantic. He was successful as a composer and as a public singer, although his voice was not sufficiently heavy to fill a very large hall. Tennyson's poems seemed to have especial attraction for him, and he set to music all the songs which appear in the works of that poet. "The May Queen" was the first. These songs of his own were his favorite concert pieces. He was noted among men for his geniality and his morality.

Donizetti, Gaetano, was a native of Bergamo, and was born September 25th, 1798. He was one of a large family of children, but his father, though in very moderate circumstances, determined upon giving him a classical education. At that period of his life when a boy must choose what he will do and be, he was led by strong forces in three different directions. His father desired that he should study law, while his own inclination led him to architecture; but some invisible power was drawing him, almost without his own knowledge, toward music. The last finally gained the day, and he began composing. So marked were his talents that his father sent him to Bologne in order that he might be in the hands of Piloti and Father Mattei. The youthful Donizetti's inclinations seemed to lead him toward the composition of music especially adapted to the stage, which tendency did not please his father, and from which every effort was made to dissuade him. The elder Donizetti desired that he should devote his time to the composition of sacred music, which he considered the highest branch of the art, but when one reflects on the strong contrast between the two, and remembers that the boy's tastes led him toward dramatic music, one can very readily imagine the disfavor with which he met his father's wishes. However, he did write three masses, but only as a concession to his father, determining in his secret heart that, as far as he was personally concerned, he would never write anything but operas. To his ability and fertility, the fact that he wrote twenty-eight operas, will attest. So irritated and annoyed was he at his father's persistence in the idea that he should compose sacred music that, in a fit of disgust, he hastily joined the army, imagining that he might there find leisure to pursue his beloved studies in his own way. During his residence in garrison, he wrote "Enrico di Borgogna" and "Il Talegname di Livonia." These were so successful that his friends interfered to release him from military service, and during the ten years following he composed the entire number of the twenty-eight operas, to which reference has been made above. Such rapid, vigorous and determined work was never known. Even the Italians, whose country is the mother of music, were surprised. In 1835 he wrote "Lucia di Lammermoor." So fine was this composition that, Bellini having died, and Rossini having practically retired from the field, he was left without a rival. It would be almost impossible to say which of his operas has been most admired. There have been some of which perhaps the world has heard but little, such as "Maria Padilla" and "Il Furioso," and one or two others, but between "Lucia," "I Puritani," "La Fille du Regiment," "Don Pasquale" and "Linda di Chamounix," it will be hard to choose. To give evidence of his exceeding rapidity of composition, it is but necessary to say that he wrote the entire score of one opera in thirty hours. Is it any wonder that a man who had borne much grief in the loss of his wife and two children, and who forced his brain to such abnormal work, should have gone insane? He lost his mind in 1844, and remained in this helpless condition until 1848, expiring in the arms of his brother, April 18th of that year.

Flotow, Frederick, best known as composer of operas, was born in Mechlinberg, April 27th, 1812. He belonged to the nobility, and, as is the case in Germany, had the choice of but two professions—diplomacy and the army. Count Flotow, his father, being commander of a squadron of the Prussian service, looked forward to making his son an ambassador. With this end in view, when he was sixteen, he was sent to Paris to acquire a knowledge of that city, which was considered necessary among the higher circles in Germany. He hardly fulfilled his mission in this respect, but took advantage of his visit and studied composition under Reicha. Flotow has been described by Urbino in his "Sketches of Musical Composers" as a "gentleman who cultivated music with talent and success," and much of his work bears the stamp of little more than the hand of a highly cultivated amateur, but his "Martha," which is in reality his "Lady Henrietta" remodeled, has given him among the writers of operas a foothold which never can be shaken. He has displayed a peculiar knack of adapting to his own use the work of others. His introduction of the song, "The Last Rose of Summer," into the opera of "Martha," was a particularly happy touch upon his part, and one which has won for that opera an added meed of success, for never was this song rendered by a sympathetic and cultivated singer without carrying the audience with it. Flotow has composed in all fourteen or fifteen operas, among which, "Stradella," has found quite a prominent place.

Gabriel, Mary Ann Virginia, though born in England in February, 1825, was of Irish parents. She studied the piano under Pixis, Dohler and Thalberg, and harmony and construction under Molique. As a song writer she was very popular, but her principal work was a cantata, "Evangeline." She has written other cantatas, of which "Dreamland" is one, and also a number of operettas, of which "Widows Bewitched" may be considered the most popular. These had a long run when performed by Mr. Reed's company in 1867. In 1874 she married Mr. Geo. March, the author of most of her librettos, but her married life was very short, as she died in 1877 from the effects of an accident.

Galassi, Signor Antonio Faentini, the eminent baritone, was born in Loretto in 1845. In his twelfth year Pope Pius IX. was so pleased with his beautiful voice that he designated him a "*contraltuccio diprima sforza.*" He had the good fortune to fall into the hands of Benedetto Taddei, who called upon him quite frequently to assist in church services. When the struggle for liberty began in Italy he joined Garibaldi and gained for himself many friends among his comrades. After the war he again took up his musical studies under Ferroni, but financial reverses would have made it necessary for him to discontinue, had not Signor Nessoli heard his voice at a concert,

and being charmed with its beauty, inquired about the youthful singer. Learning of his want of means, he immediately provided him with the necessary funds and sent him to Bologna, where he studied under Bianchi. A year after, he made his first appearance in "La Straniera," at the Lodi. For some time after this he appeared only in inferior parts, but having been given the rôle of Carlo, in Verdi's "Ernani," he scored a most brilliant success. In 1874 he was engaged by Mapleson, and since that time he has delighted many a large and enthusiastic audience in America.

GERSTER, Etelka, is the daughter of a Hungarian merchant, and appears before the public under her own name, Etelka being the diminutive of Atilla. Her birthplace was Kassa, the capital of Upper Hungary, where she first opened her eyes to the world in 1855. Her father was exceedingly fond of music, and the family gatherings in the evenings were often enlivened by the songs of the best German composers, and thus early in life was implanted in the little Etelka's heart that germ which was afterward to blossom into the perfect flower of her voice. But no one expected that within this childish body lay the soil best calculated to nourish and cultivate such seed. A friend, however, visiting the family spoke to her father of what she believed to be immense capabilities lying in the voice of the child. He asked permission that Hellmesberger should hear her. While the venerable musician entirely agreed with his friend's opinion, he was not willing that his judgment should decide the matter, and declared that no one but Madame Marchesi could say what her voice might be worth. Etelka was taken to Vienna to sing for Madame Marchesi, and at once the Madame agreed to take her for a pupil, which circumstance was enough in itself to prove the quality of the girl's voice. So rapid was her progress and so thorough was her instruction, that in 1875 she won the first prize at the Conservatory at Vienna. Among the examiners were Signor Verdi and Signor Gardini. So charmed was the latter, that he at once offered her a position in his opera troupe. For two seasons she sang in Spanish and Italian cities. On coming to Berlin in 1877, her troupe being unknown, they met with no success, and for two or three weeks she sang to a most disheartening audience, but finally it began to be noised abroad, through the few that had heard her, that there was an extraordinary voice in the little opera house, and at this point Etelka Gerster's future was made. The nobility flocked to hear her, and the court, from the Emperor down, took the liveliest interest in the fresh young voice, and her success was assured. In the winter of 1878 and 1879 she visited America, and met here with the same enthusiasm with which she had been greeted on the other side. In the midst of her triumphs she married Dr. Gardini, but did not retire from the stage, although she changed her residence and surroundings, and went to London to accept a position in "Her Majesty's Royal Theatre." It is a lamentable fact, however, that of late years her voice has very much fallen off through ill-health.

GOTTSCHALK, Louis Moreau, was probably during his life one of the most prominent pianists of the world. As a composer of a class of music which may be termed "ideal," or perhaps, "sentimental," he is without a peer. He was a man of intense feeling, which found its way into all that he did, whether in the line of interpretation or creation. He had a special sympathy with the South American and Spanish life, and he wrote much in the way of dances and lighter music of that nature, to interpret the intoxication of tropical life. He was born in 1829 in New Orleans, and at seventeen went to Paris and studied under Chopin and Halle. It may be asserted that there never was a performer who made a more brilliant concert tour than did Gottschalk in 1847 through Europe. In 1853 he traveled all over the United States, Central America and South America. Several years later he made another concert tour through the United States, meeting with the same brilliant success as before, and making for himself hosts of personal friends. Returning to South America, he died in Rio Janeiro in 1869 from the effects of a blow from a sand bag, given about a year previous by an unknown and still uncaptured assailant. A more painful death can hardly be imagined. He suffered intensely before he was released. At the time of his death he occupied a prominent position among the artists of that city, almost creating, as one may say, a distinct school of music. Gottschalk's melodious, passionate and truly musical utterances will remain for generations in the ears and hearts of the people, and no education can be complete where the pupil has not studied one, at least, of his tender and heart-stirring compositions.

GOUNOD, Charles Francois, was born in Paris, in June, 1818. His mother, being a distinguished pianist, gave him his early musical education, but having taken his degree as Bachelor of Letters at the Lycée, St. Louis, he entered a conservatory in Paris for the further pursuit of the study of music. Here he studied counterpoint under Halevy, and composition under Lesueir. He is especially effective in orchestration, and has devoted himself in a great measure to dramatic music. To quote from a biographer of Gounod, in speaking of the characteristics of his work, "The lyric elements predominate too often at the expense of the variety and dramatic truth." He is too refined by nature to write purely comic music, nevertheless, there is an element in his character which is not satisfied by the purely classical, therefore, to quote again, "His dramatic compositions seem the work of one hovering between mysticism and voluptuousness." In consequence of this peculiarity, there is a subtle something which pervades all his works which keeps one on the *qui vive*. He has composed sacred songs, masses, etc., as well as many operas, but he has lately announced to the public that he intends to entirely withdraw from composition for the stage and devote himself entirely to sacred composition during the remainder of his life.

HANDEL, George Frederick, was born at Halle, Lower Saxony, in 1685, His father, knowing nothing of music, regarded the divine art with anything but favor, but young Handel, in spite of his father's contemptuous opinion, succeeded in smuggling away into the attic a crude musical instrument, with which he used to spend many delightful hours. He was a boy of a great deal of determination, and when, a little later, his father went to Weissenberg, by sheer force of persistence, he induced him to allow him to accompany him, even after he had been positively forbidden. At this time he was about seven years of age. In the house of the duke, whither the business of the elder Handel had taken him, he came upon the organ in the chapel. Inducing a servant to blow for him, this youthful prodigy, for the first time in his life, revelled openly in music. The duke, hearing the performance, was delighted, and succeeded in persuading the father that the boy's remarkable talent should be cultivated. So he was put to study under Zachan, in Halle. In three years he had outgrown his teacher, and he was then sent to Berlin. Upon the death of his father, a year later, he determined to go to Hamburg. Here he was speedily recognized as something extraordinary, and here, too, he produced the first of his many valuable works that remain to attest to his remarkable genius. These were the "The Nero" and "Almira." But of all he has accomplished, nothing can ever take the place of "The Messiah," in the minds of the students of music. This wonderful composition was produced in seventeen days, in the year 1741. From this and his "Hallelujah Chorus" he gained a handsome fortune. He died in London in 1759.

HASTINGS, Thomas, was born at Washington, Connecticut, in 1784. In 1796 his father took the family to Clinton, New York, and Thomas was put to a district school. Here he began his first study of music. His instruction book consisted of a four-leaved book of scales, which cost a six-pence. But he was

one of those who knows how to improve the smallest opportunity. At eighteen he was called to lead the village choir. About this time his brother presented him with an elaborate treatise on music, which he mastered by himself. In 1806 he took charge of a singing school and became a noted choir trainer, as well as a lecturer on the subject of music. In 1832 he went to New York, and was for many years director of the choir in Dr. Mason's church. He wrote much for the church press. In 1858 he was created doctor of music by the New York University. He died in 1872.

Haydn, Francis Joseph, was a native of Rohrau, a village situated upon boundary between Austria and Hungary. His mother, who had been a cook in the family of a nobleman, and his father, who was a wheelwright, both possessed fine voices, and earned many a penny upon "high-days and holydays" by their music. Their little son, at five years of age, was ambitious to take part in some of these concerts. As he knew nothing about the art as yet, his efforts in this line were confined to a piece of wood for a violin and a stick for a bow. But so accurately did the little fellow keep time, that a relative, named Franck, then on a visit to the family, was very much pleased, and offered to educate the child as a musician. Diligent study soon brought the boy to a perfection that was beyond his teacher. After this period in his life he studied under Van Reuter, who was at that time royal chapel-master at the Cathedral of St. Etienne, Vienna. He lost his voice at sixteen, and in consequence his position in the choir. He found himself at this time in pretty desperate condition, but a charitable barber offered him a home, and he was thus enabled to pursue his studies in comparative ease, though of course he had no money for masters. A little later, he fortunately made the acquaintance of Metastasio, and by persistent efforts won the heart of the old composer. In exchange for his accompanying Porpora's pupils while they sang, the old master gave young Haydn lessons. At this time he began composing such music as attracted universal attention. A little later he became the protegé of Prince Esterhazy, and his future was thus assured. His domestic relations were, unfortunately, most unhappy, and he soon separated from his wife, with whom it was impossible for anyone to live, but he always made it his business to see that she was handsomely provided for. He was a little eccentric, claiming among other things, that unless he had upon his finger the ring presented to him by Frederick, King of Prussia, his genius of composition was interfered with. So before beginning to compose, he was accustomed to dress himself in walking costume and put on his finger King Frederick's ring. Of his compositions, his "Creation" undoubtedly holds the highest place. He himself regarded it as a superior composition to "The Four Seasons," because the characters are angels in the former, while in the latter they are only common mortals. This greatest of all composers—this incomparable musician, died in 1809.

Himmel, Friederich Heinrich, was born in 1765. He was destined for the church, and no one had any idea of his becoming a celebrated musician. He studied theology at Halle, but so remarkable was his piano playing that Frederick II. had him educated as a musician. After studying counterpoint for three years under Naumann, at Dresden, his first oratorio, "Isaaco," was produced in Berlin in 1792. Frederick II. was delighted with this oratorio, and not only paid him a hundred Friederichs for the score, but sent him for two years' further education to Italy. While in Italy he produced "Semiramide" and "Il Primo Navigatore," but he was recalled to Berlin by the Emperor in 1795 to fill the place of kapellmeister. Whenever Beethoven visited Berlin he and this gifted young musician made a point of being together as much as possible. Himmel died of dropsy in 1814.

Holden, Oliver, was born in Shirley, Massachusetts, in 1765. He was known in his day as a psalmist, and wrote many hymn tunes, of which "Coronation" and the like will, probably, be handed down from generation to generation, as long as hymn singing is part of our church service. He died in Charlestown, Massachusetts, 1831.

Joseffy, Raffaele, known to the world as a wonderful pianist, was born in Hungary, at Miskolcs, in 1852. His principal teachers were Moschelles and Tausig. His technique is magnificent, and his phrasing and expression most delicate. At his debut in 1870 he won the hearts of all lovers of music by his method. His playing attracted universal attention on account of its finish. He was equally successful in winning the hearts of the Americans during his tour through the United States in 1879. He is described as being more of a performer than interpreter.

Lange, Gustav, was born in 1830, at Schwersted. He studied with his father, who was an organist in his early years, and afterward with Loeschhorn and Gustav Schumann. He is what is called a "pleasing pianist," but his forte seems to lie in his melodious compositions for that instrument. Since 1860 he has published over 250 compositions.

Liszt, Franz, was born in October, 1811, in Hungary, at Raiding. His father, Adam Liszt, an officer in the imperial service, was a man of considerable musical attainment, although only an amateur, and the youthful Liszt, like so many who have attained eminence in his art, has to thank his father for his early instruction. To those who know how much depends upon this early instruction, this will convey a great deal, for the Abbe Liszt undoubtedly stands to-day the highest in the rank among the musicians of the world. When Liszt first made his public appearance at the age of nine, several of the nobility expressed a desire to furnish the means of his further musical education. His father accepted the offer, and for the next six years he left home to pursue his studies. He first went to Vienna, where he was under instruction from Czerny on the piano-forte, and from Salieri and Randhortinger in composition. Here he stayed for three years, and then went to Paris, expecting to enter the Conservatory. From this he was debarred by his foreign birth, and he continned his studies under the private instruction of Reicha Paer. For eight years, beginning with 1839, he traveled constantly and was received with universal enthusiasm. In 1849 he accepted a position of conductor at the Court Theatre at Weimar, where his remarkable abilities as leader gained for him a most unusual reputation. He seemed to be able to mould his material at will, but his success should rather be attributed to his keen insight as to the availability of the material in hand. In 1859 he retired from his position at Weimar, and has since that time accepted no similar position. During this interval he has changed his residence a number of times, but no matter where he resides, his life is devoted to music and musicians, and he is surrounded by the most devoted friends. Of his compositions, one of his biographers says, "As a composer he has worked in every field. His works are generally fragmentary and characterized by intense contrasts and sensational transitions."

Lutz, Wilhelm Meyer, was born in 1829 at Männerstadt, Kissingen. His father was organist and teacher of music in the schoolmaster's institute. Young Lutz early developed a talent for playing the piano, and at twelve years of age played in public with the orchestra. Later, his father took his family to Wurzburg, and the boy entered the University and studied music under Eisenhofer and Keller. In 1848 he was called to England as organist at St. Chad's, Birmingham, and St. Ann's, Leeds, and later at St. George's Catholic Cathedral, London. He has had a great deal to do with operatic and theatrical companies, both as manager and conductor. He has composed much orchestral and chamber music, but is best known through his operas and operattas, of which "Faust," "Marguerite" and "Zaida" have been most popular.

LYSBERG, Charles, claims Geneva as his birthplace. He was born in 1821, and began his studies in music at an early age. At the age of fifteen or seventeen he published his first compositions, and since that time has become well known to the public as a composer of what are known as "Salon" music. Unlike many of the others, he has remained in his city for the main part of his life. He died in Geneva in 1873.

MASON, Lowell, was born at Medford, Massachusetts, in 1792. He was entirely self-taught as a musician, and says himself, "I spent twenty years of my life in doing nothing but playing on all manner of musical instruments that came within my reach." At sixteen he was appointed to lead the village choir; at twenty he went to Savannah, Georgia, as a bank clerk. During his residence in that city he made a collection of hymn tunes which was published by the Handel and Haydn Society, almost entirely suppressing his connection with it. The sale of this collection was very large, and the money obtained therefrom was of great benefit to the Society. In fact, the amount was such that it enabled them to keep their heads above water until better times, and practically established them upon a firmer foundation. The publications of this collection led to Mason being called to Boston to take general charge of church music in that city. He is the founder of periodic conventions of music instructors. Later he made other collections of tunes, which brought him an immense sum of money. He was the first who received the degree of doctor of music granted in America. It was conferred by the University of New York in 1855. He died in Orange, New Jersey, in 1872. His son, William, was long recognized as the leading pianist of New York.

MATTEI, Tito, a Neapolitan, who has acquired much fame as a composer of both vocal and instrumental music, was born in 1841. His most popular compositions are "Non é ver" ('Tis not True), and his "Waltz."

MENDELSSOHN, Felix, was the son of Abraham Mendelssohn, a banker, and grandson of Moses Mendelssohn, an eminent rabbi, and a man well known in his day as a deep thinker. Felix's older sister, Fanny, possessed most remarkable musical talent, and the boy himself was soon discovered to have the same gift. Moving to Berlin at four years of age, he was early placed under the instruction of Berger, for the piano, and Zelter, for theory and composition, and so ably did he assimilate the instruction he received, that at twelve years of age he was pronounced by Zelter as his best scholar. At twenty he began to study under Moscheles, between whom and his pupil arose a very strong friendship. In 1835 Mendelssohn went to Leipsic, where he remained for the rest of his life, with the exception of one year. Here he was director and teacher, and likewise here he composed, in 1836, the oratorio of "St Paul," which was received with unbounded praise. In 1846 was started the now celebrated Leipsic Conservatory, and to Mendelssohn is due this great benefit to the musical world. With such teachers as Mendelssohn and Schumann for the piano, David for the violin, and Becker for the organ, the sixty pupils, with which this institution started, could hardly fail to achieve wonderful proficiency, providing they put into their work the ordinary enthusiasm that usually accompanies the musical student in his studies. Apart from his oratorios and overtures, Mendelssohn's compositions possess a delicate, highly emotional character which must have been very wearing upon the nervous system of the composer, betraying as they do a sensitive organization that felt deeply everything in which he was at all interested. This naturally highly emotional nature, combined with a life of great activity in his profession, soon wore out the mortal frame, and in 1847 he died in Leipsic at thirty-eight years of age, leaving behind him a long list of compositions, which will ever endear his memory to posterity.

MEYERBEER, Giacomo, was born in September, 1791, in Berlin. His parents were Jews, and originally named him Jacob. The family was Beer, but upon the death of an uncle, from whom he received an inheritance, his last name was transformed into Meyerbeer, and through choice he translated his christian name into Italian, and thus the very modest name of Jacob Beer was transformed into the very much more pretentious Giacomo Meyerbeer. He studied early under Lauska, and under Clementi whenever the latter visited Berlin. Abbé Vogler was also one of his instructors. Like so many others, at nine years of age he first played in public. It would seem as if nine years were the favorite period with the goddess of music. In 1810 his first composition, "God and Nature" was performed at a concert of the Berlin Vocal Academy. During the first half of the nineteenth century the artistic career of this composer forms a very prominent feature in musical history. He was most prolific in the production of operas, though it is considered erroneous to suppose that he founded a school in this department of musical composition, for though his work was unique, it offers nothing, it is claimed, upon which the imitator may base reflective work. In 1859 he finished "L'Africane," but while the preparations for the production of this play were in progress in Paris, he died May 2d, 1864.

MONK, William Henry, was born in London in 1823. Early in life he had three teachers, who gave him the foundation for that excellence which he afterwards acquired—Thomas Adams, J. A. Hamilton and G. A. Griesbach. In 1879 Mr. Hullah resigned the professorship in King's College, London, and William Henry Monk was called to the position. He was musical editor of *The Parish Choir*, and was one of the editors of *Hymns, Ancient and Modern*. So highly esteemed are his abilities that he has occupied many positions as organist and professor.

MOZART, Wolfgang Amadeus, was born in Saltzburg in 1756. He was the son of Leopold Mozart, who was a thorough musician. The development of musical genius began in him at even an earlier age than is the case with many of the youthful prodigies, for at three years he manifested such evident talent that he was the wonder of all around, and at five he began to compose. His ear possessed an acuteness seldom known even among cultivated musicians. His sister, called "Nanerle" for endearment, was equally talented, and their father, regarding these evidences of genius as a true gift of God, took them on a tour that the people might see their wonderful powers. The son of the great Sebastian Bach told the father of Mozart that many a kappellmeister had died knowing less of music than did Wolfgang Amadeus Mozart at eight years of age. When he was twenty-one he obtained permission to leave Saltzburg, when he went to Munich, hoping in that city to achieve a great success, but his youth and his inexperience were against him. He then proceeded to Mannheim, where, residing in the family of Fridolin Von Weber, uncle of the great Von Weber, he fell deeply in love with Aloysia, one of the daughters, and from this moment his compositions took a new character. Fate, however, did not smile upon this match, and he went to Paris, where he soon consoled himself for the loss of his lady-love. In 1780 he was called to Munich to compose an opera, and "Idomenoe" was the result. This was received with much applause, and showed very strong evidence of his Parisian training. In 1781 he was called to Vienna, where he was treated with the greatest indignity by the archbishop who had called him thither. He, however, remained in Vienna and produced another opera at the instance of the Emperor Joseph. During this period he discovered that the affection which he had formerly felt for Aloysia Von Weber, he had transferred to her sister, Constance, and after much opposition they were united in marriage. Of his operas none are better known than "Don Giovanni," "The Magic Flute" and

"Figaro," though perhaps he is as justly celebrated for his great "Requiem. He died in 1791, but though a strong Catholic, was denied the rights of his church in burial because he was a Mason.

NICOLINI, whose name is in reality Ernest Nicolas, is the son of a hotel keeper at Dinard, Brittainy. He was born at Tours in 1834, but studied at the Conservatory of Paris. When he was about twenty-one he accepted an engagement with the Opera Comique, where he remained until 1859. Then he concluded to travel in Italy, making a tour which included Milan, Florence and Turin. Here he assumed the name of Nicolini, and only as such has he since been known. In 1862 he returned to Paris and sang there for the ten succeeding years. His first appearance in England was in 1866, at a concert given by Madame Lucca, but his succeeding appearances not proving very successful, he left England and did not again return until 1871, when he made his appearance as Faust, under Mr. Mapleson. Since that time he has every year sang at Covent Garden. His voice is good, his stage presence excellent, and his acting very fair, but he has adopted a tremolo to a painful extent, which is as unfortunate for himself as for his hearers.

NILSSON, Christine, a charming singer, whose name is a household word in this country and in Europe, was born August 20th, 1843, in the district of Weders Lof, Sweden. Her father was a hard working farmer on the estate of Count Hamilton. When but a small child she attracted attention among her relatives and neighbors by her sweet voice, and Baroness Lenhusen (nee Valerino), who was formerly a singer herself, soon learned of her, and, after hearing the young girl sing, gave her a few lessons. Her next instructor was Franz Berwald, of Stockholm. This well-known teacher was so proud of his pupil that he had her sing at Court six months after she commenced to take lessons of him. Miss Nilsson afterwards went to Paris with Valerino, where she studied under Wartel. On the 27th of October, 1864, she made her debut in the French version of "La Traviata" at the Theatre Lyrique, and from that day she was considered one of the grandest singers in the world. Her voice was remarkably sweet and clear, the compass being about 2½ octaves. Her style seems to be best suited to the pathetic parts of opera, and she has appeared to the best advantage as *Elsa*, *Margaret* and *Mignon.*

PAPPENHEIM, Eugenie, first appeared before the public at Mannheim, after which she went to Hamburg, and thence to Berlin, where she met with great success as *Leonora* in "Fidelio." Later, under Wachtel, she came to America as member of German Opera Company, and remained here until 1878. Both her vocalization and her acting show her to be an artist of careful, conscientious study. Returning to Europe, she became a member of the German Theatre at Pesth.

PATTI, Adelina, was born a singer, for both her father and mother were well-known singers of Madrid. She was born February 19th, 1843, at Madrid, Spain; although when but a small child she was brought to America. As she showed a very great aptitude for music, she was placed under the best of teachers, among whom was Morris Strakosch, who married her elder sister Amelia. She appeared in public at a very early age and was received with enthusiasm from the start. Her parents wisely withdrew her, however, for several years so that she could perfect her studies. On the 24th of November, 1859, at the age of sixteen, she reappeared. Madame Patti made her debut in England, May 14th, 1861, at the Royal Italian Opera, as *Amina* with superb success, and from that time became famous. She confirmed her success by her performances of *Lucia*, *Violetta*, *Zerlina*, *Martha* and *Rosina.* The same year she was seen at Birmingham Festival, at Liverpool, Manchester and other places in England, but soon afterwards was engaged at Berlin, Brussels and Paris. She has sung every year since 1861 at Covent Garden, and among the English people is about the most popular artist of the opera. She has enjoyed the same popularity on the Continent, having always been received with enthusiasm at Paris, Moscow, Vienna, St. Petersburg, Brussels, and, in fact, all of the great European cities. Her voice is of great compass, but is of but moderate power. She has great charm both of person and manner, which has, of course, increased her popularity. She has appeared to good advantage as *Linda*, *Miller Desdemona*, *Semiramide*, *Minetta*, *Maria*, *Lucia*, *Norina*, *Abina*, and the only character she has played in classical opera is the "Zerlina," of Mozart. She married Henri Marquis de Caux, officer of Napoleon III., on July 29th, 1868.

PINSUTI, Ciro, is an Italian. He was born in 1829, at Sinalunga, Siena. He has been a most prolific composer, his compositions numbering over 400, and covering a wide field, from operas and oratorios to the simple, tender melodies that touch all hearts. His "Good-Night, Good-Night, Beloved," is one of the most beautiful quartettes ever written for mixed voices.

PUENTE, Giuseppe del, was born in Naples in 1849. When very young, he was educated in the Conservatory in both vocal and instrumental music. At that time the 'cello was his favorite instrument. A few years later, when about eighteen, he entered the army, but at twenty-four he made his debut as Don Carlos in "Ernani." Campanini likewise made his first appearance before the public, the same place, and at the same time, as well as in the same play. From the very beginning del Puente was received with the greatest favor. He made a tour through Europe, and met on all sides most enthusiastic audiences. To quote a biographer, "All through the Continent he traveled; his name and fame preceded him; honors and decorations followed him." With Nilsson, Cary and Campanini he came to America in 1873, and met with the same enthusiastic reception as that with which he had met abroad. He is preeminently an opera singer, and does not appear in the concert stage.

RICHARDS, Brinley, son of Henry Richards, organist of St. Peter's Church, Carmarthen, Wales, was born in 1819. His parents intended him for the medical profession, but the boy himself preferred music. He entered the Royal Academy and obtained the King's Scholarship, first in 1835 and again in 1837. He acquired a high place as pianist in London and great success as a composer. The most popular of all his compositions being his song, "God Bless the Prince of Wales." This composition was highly admired even outside of its native country. He also composed additional songs for Auber's Opera, "The Crown Diamonds." He has a special predeliction for Welsh music, a branch of his profession of which he has made a particular study. He has also lectured upon this topic. He is especially esteemed as a teacher, and has a large *clientéle* in London.

RIVE-KING, Madame Julia, was born in 1853 in Cincinnati, Ohio. At the age of eleven she played in public Thalberg's "Don Juan" fantasia, since which time she has become distinguished not only as a piano-forte player but as a composer as well. She studied under Mills, of New York, for some time, afterwards going to Weimar to study with Liszt. In 1875 she returned to make a tour of her own country, meeting everywhere with the success she deserved for her conscientious study, her natural talent and her intelligent interpretation. Her residence is in New York at the present time, where she occupies an enviable position.

ROECKEL, Joseph L., is a native of England, having been born in London in the year 1838. Very early in life he displayed a remarkable talent for musical composition. He was given many advantages in the way of instruction, by which he eagerly

profi.ed, and he stands to-day in the front rank of writers of vocal music, a position which is not only given him by those who study his compositions, but by his fellow-composers as well.

Rossini, Gioachino Antonio, was born at Pesaro, a little town in Italy, in 1792, on the 29th of February. His father was the town trumpeter. Both of his parents were itinerant musicians, his mother possessing a remarkably sweet voice. At seven years of age, the Rossini known to fame, appeared on the stage as a singer, and for the next five years he accompanied his father in his musical tours, playing the horn and singing. After this he was placed in the hands of an able instructor in Bologna, where he studied singing and piano playing. At sixteen he began the composition of opera, and during the next twenty-one years he compqsed thirty-seven operas, a feat almost unequaled in musical history. Of his operas, "Semeramide," "Otello" and "The Barber of Seville," are the best known to opera-goers. For rapidity of work Rossini was almost unequaled, one of his operas, "Il Barbiere," having been composed in eight days. This fact is vouched for by M. Garcia, for whom the opera was written. After a life of continued successes, Rossini passed away in 1868.

Rubenstein, Anton Gregor, the great composer, was born in Wallachia in 1829. The most of his life was spent in Russia, although he has traveled extensively in Europe and America. For many years he was Director of the Conservatory and of the Russian Musical Society at St. Petersburg. His work consists mostly of songs, operas, piano music, oratorios, symphonies, etc., many of which are very important.

Russell, Henry, was born in London in 1810, of Hebrew parents. His first appearance in public was in infancy, in Christmas pantomine. He moved to Rochester in 1843, where he taught music, sang, recited and composed popular songs, the most noted of which are "The Old Arm-Chair" and "Woodman, Spare that Tree." From the publication of these compositions he made immense sums of money. Later in life he returned to London, where he figures as a money lender and broker.

Schubert, Franz, was the son of a parish schoolmaster, who understood sufficient music to teach the little Franz the violin. One of his peculiarities as a pupil was the fact that whenever his teachers felt ready to take up some new part of his study, they found that this youthful musician had already investigated its possibilities. This first composition of this remarkable musician bears the date of 1810, and is christened the "Corps Fantasia." At seventeen Schubert returned to his father's house to assist him as under-teacher. In this position he continued for three years, discharging his duties faithfully. The year 1815 was for Schubert the most prolific for compositions. During this year he composed one hundred songs, a half-dozen operas, a number of symphonies, with a quantity of chamber music, church music, etc., and all this accomplished in the interim of school teaching. The song which established Schubert's success as a vocal writer is the "Erl King." From sixteen to twenty-four, there seems to be no record of any composition. A little later, Schubert formed a very strong friendship for the Singer Vogl, a friendship which exerted an excellent influence on the former, for not only was the latter able to introduce him among people of high social position, but he proved a valuable assistance in helping him to thoroughly comprehend the poems which he afterwards put to music. In 1821 took place the first public performance of one of Schubert's important compositions, the "Chorus of the Water Sprites." It was produced at Vienna in concert, and brought him into immediate fame. In number, his songs were about six hundred, but only about one hundred of them were published before his death. He died in November, 1828, and his body lies within a few feet of that of Beethoven.

Schumann, Robert, was born in Zwickau, Saxony, in 1810. He became one of the greatest composers the world has ever known. He attracted attention as a pianist when very young, but on his mother's solicitation he decided to study law at Leipsic at the age of eighteen. He soon abandoned the profession of law, however, and devoted his entire time to music. He lost the use of the fourth finger by an unsuccessful experiment of some kind, which compelled him to give up piano playing, and he then turned his whole attention to composition. He was married in 1840 to Clara Wieck, the daughter of his teacher. After his marriage he turned his attention to orchestral instruments, and produced his piano quartette and quintette and his B flat symphony. These were followed by his symphony in B minor in 1841. "Etudes Symphoniques," an air of twelve variations and a finale, was one of his most remarkable works. He composed his opera "Genoveva" in 1844 while he was living in Dresden. In 1853, accompanied by his wife, he made a concert tour through the Netherlands, and was both delighted and surprised to find his music so well known there. His mind was affected after this, and he became sleepless and melancholy, and several times attempted suicide. He was taken to an asylum at Eudenich, where he died after two years' confinement, at the age of forty-six.

Sembrich, Marzella, was born in 1858, at Lemberg, Galicia. Her father was her first teacher, and at twelve years of age she appeared in public as a performer on both violin and piano. Later, she studied both of these instruments under Stengel (whom she afterwards married) and Bruchmann. She conceived the notion of going to Vienna to study under Liszt, but suddenly discovered that she had a voice of unusual power and sweetness. So she went to Milan instead, and placed herself under the instruction of Lamperti. She returned to Vienna and studied under Professor Levy, and in the last named city made a very successful debut in 1878. She is well-known to the public as an opera singer, and possesses a voice of two and one-half octaves compass. Her upper register is very brilliant and her execution fine.

Sherwood, William H., was born in Lyons, New York, in 1854, and was the son of L. H. Sherwood, Principal of the Lyons Musical Academy. He studied under Kullak and Liszt. He became an accomplished pianist, nd turned his attention to composing. He has traveled extensively in Europe, but returned to America in 1875. Since that time he has appeared in all the leading cities with the greatest success in important and highly artistic programmes. He resides at present in Boston.

Smith, Sidney, was born in 1839, at Dorchester, and received at an early age a musical education from his parents who personally instructed him. At sixteen he went to Leipsic and studied the piano under Moscheles and Plaidy. The work which he accomplished while he was at Leipsic, if well done, would seem almost more than the human frame could stand, for beside his piano study, he pursued that of the 'cello under Grutzmacher; harmony and counterpoint under Hauptman, Richter and Papperichs, and composition under Rietz. He returned to London in 1858, where he took up teaching of music as his profession. His piano-forte pieces are very popular, being of that class which require brilliancy of execution rather than knowledge of the fundamental principles of music, and are, therefore, well adapted as "show pieces." His "Harpe Æolienne," "Le Jet D'eau," "The Spinning Wheel" and a "Tarantelle" in E minor have been as popular in America and on the Continent as they are in England.

Soderman, Johan August, is known as one of the greatest Swedish composers of the day. He was born in Stockholm in 1832, and like nearly all the rest, learned music from his father, then director of the orchestra in a minor theatre. At eighteen he was selected as director for a company of musicians then

traveling in Finland. He spent the years of 1857 and 1858 at Leipsic, studying under Richter and Hauptman. His musical works are about sixty in number. Among them are two operettas, "The Wedding at Ul Fasa" and "Regina Von Emmeritz." When he died in 1876 a national subscription was at once raised for the benefit of the surviving family. It was the grateful and respectful offering of a musical nation to a great composer.

STRAUSS, Johann, was born in 1804 in Vienna. He became famous the world over by his beautiful dance music. His three sons, John, Joseph and Edward, are also well known for their productions in the same field. The well-known waltz, "On the Beautiful Blue Danube," was not written by the elder Strauss, but by the son John. He died in 1849.

STRAUSS, Edward, is the son of Johann Strauss, the composer of beautiful waltz music, known all over the world; in fact, as a family and as composers and performers of dance music the Strauss Orchestra has certainly no rival. It may not be the highest class of music, but it is a kind which certainly appeals most successfully to the public, and the visit paid by the Strauss brothers, John, Joseph and Edward, to America, where they gave many concerts in 1890, was a series of triumphs. The brothers have inherited their father's talent for this class of composition, and every little while the student of the lighter class of music is delighted with something fresh from the pen of one or the other of them. Their compositions are teeming with the dreamy rythmic motion so delightful to the lover of the waltz, or else are full of that fire and sparkle of rollicking mirth that seems to bubble up spontaneously.

SUDDS, W. F., was born in 1843 in London, England, but came to America at the age of seven. He showed great aptitude for music at an early age, and was placed under the best of teachers, including Eugene Thayer and Julius Eichburg. He soon became a very prolific and talented composer, with great fertility of invention, and one of the few able to live on the income from his work. He is the author of many excellent songs and has composed many beautiful anthems, but is best known by his remarkably graceful and melodious piano pieces, in which class of composition he is said to be the most successful in America.

SULLIVAN, Sir Arthur Seymour, was born in 1842. "OUR HEARTS' DELIGHT" would be incomplete without a sketch of this gifted composer. He is perhaps best known in this country as the author of "H. M. S. Pinafore;" although "Patience," "Pirates of Penzance" and other comic operas have always been received with favor. He was a pupil of the Leipsic Conservatory, and is a very talented and accomplished musician and composer.

SUPPE, Von, known as Franz Von Suppé, and called the German Offenbach, was born at Spalato, or rather on board ship near that place. His full baptismal name is Francesco Ezechiele Ermenigildo Cavallieri Suppé Demelli. At eleven he was taught the flute, at thirteen harmony, and at fifteen he produced a mass. He was not destined for the music profession, so he was sent to the University at Padua, but there he continued his study of music under Cigala and Ferari. Of his operas, "Dinorah," "Tannenhauser," "Fatnitza" and "Boccaccio" are the best known.

THOMAS, Theodore, is beyond doubt the most popular orchestra leader in this country. He was born in 1835, and gained quite a reputation as a violinist, when only twelve years of age. He organized and trained the first orchestra in America. He has visited all the principal cities of this country for many years. He was made Director of the Cincinnati College of Music when it was first founded in 1877, and resigned three years afterwards, preferring his orchestra.

THURSBY, Miss Emma C., who is decidedly one of the most popular singers of this country, is a native of Brooklyn, New York. She was instructed by Signor Errani and Madam Ruddersdorf. Her voice is fresh and sweet. She was engaged for a while in Tabernacle Church, of New York, where she received a salary of $3000. She was offered $100,000 by Strakosch for a three years' engagement. She made her debut in 1870 in Boston, and since that time she has sung before enthusiastic audiences in Europe as well as America. She has always refused to appear upon the stage in opera.

TOSTI, Francesco Paolo, was born at Ortena, in April, 1846. He is mainly known through his songs and ballads, some of which are to be found in the *repertoire* of nearly every lover of vocal music. The tenderness and pathos of his compositions are well illustrated by his "Good-bye."

TOURS, Berthold, was born at Rotterdam in 1838. His father was organist at St. Lawrence, also at Verhulz. Berthold afterwards studied at Brussels and Leipsic. Later he went with Prince George Gallatzin to Russia and there remained for two years. In 1861 he went to London and played in the orchestra of the Royal Italian Opera. In 1878 Novello, Ewer & Co. appointed him as their musical adviser and director. While he has written many songs which have been very popular, he excels in sacred music.

TREBELLI, Madame Zelia (Zelia Gilbert), was born in Paris in 1838. She was taught the piano at six, and her teacher being a German, she became a close student, even at that early age, of Beethoven and Bach. After she had reached the age of ten, her parents acceded to her wish to study vocal music, and she became a pupil of Herr Wartel, who was so pleased at her natural ability and her unusual voice, that he persuaded her parents to permit him to train her for the stage, and she made her debut at Madrid after five years' careful study. She took all hearts by storm, and at once mounted upon that high wave of popularity where she remains at the present day. In 1863 she married Signor Bertini, from whom she separated after a few years. In 1884 she appeared in America with Mr. Abbey's troupe.

VALLERIA, Alwina (Alwina Valleria Lohman), was born at Baltimore in 1848. She studied in London at the Royal Academy, having for her instructor upon the piano W. H. Holmes, and in singing, Mr. Wallworth. Later she studied vocal music under Arditi. In 1871 she made her debut in "Linda Di Chamounix." Her voice is flexible and of large compass, ranging from A♯ below the line to D in alto. She is, besides, an excellent actress. In 1877 she married Mr. R. H. P. Hutchinson, of Husband's Bosworth, near Rugby.

VERDI, Giuseppe, was born in the Duchy of Parma, near Guseto, in 1813. His studies were begun in the Academy of Milan, and he first became known as composer through his opera, "Oberte, conte di S. Boniface," which achieved for him considerable success, and he published successively the four operas, "Nabucodonoser," "Ernani," "I du Foscari" and "Luisa Miller," which added greatly to his reputation, but nowhere among composers is there such a remarkable instance of the transition in style between his earlier and his later works. It has been termed stupendous. In 1851 he produced "Rigoletto," which he followed with "Il Trovatore," "La Traviata" and "Il Ballo in Maschera." In 1871 he produced his masterpiece, "Aida," for the opening of the Italian Grand Opera in Cairo. For this one composition he received $20,000. The influence of Verdi's style has been widely felt in the Italian field of music. His last work was "Otello," which was composed in 1888 and produced in 1889.

WAGNER, Richard, was born at Leipsic, May 22d, 1813. At the age of seventeen he entered the University as a music

student, and three years later went to Worzburg, where an elder brother lived, and while there wrote his first opera, "Die Feen." In 1837 he went to Konigsburg as musical director, and in 1839 he commenced his "Rienzi" at Dresden. In 1844 he commenced "Tannhauser," but did not complete it until the year following. Soon after this he wrote "Meistersinger von Nurnburg" and "Lohengrin." In 1849 he published his pamphlets, "Art and Revolution" and "The Art Work of the Future." He is author of "Flying Dutchman," which was written in about the year 1860. This piece became very popular. Wagner died in Venice at the age of seventy.

WALLACE, William Vincent, is of Irish birth, having been born at Waterford, Ireland, in 1815. His father was a musician of sufficient merit to give his son excellent early training. He was afterwards sent to Dublin to study. At fifteen he was offered the organ at the Cathedral at Thurles, an offer which he accepted. After this he became theatre director and concert conductor. Having been delicate from his birth, his health began to fail perceptibly about this time, and it was considered advisable that he should travel, so he started for Australia. On this tour he traveled pretty much all over the world, conducting opera as he went. He also, at this time, paid his first visit to the United States. In 1846 he returned to Europe, and shortly after "Maritana" appeared, which created quite a sensation among the lovers of the English opera. In 1847 followed "Matilda of Hungary," and in 1860 "Lurline." In 1865 he died at Chateau Bayen.

WALLERSTEIN, Anton, was born of very poor parents in Dresden in 1813. He began early in his musical career as a violinist. In 1827 he went to Berlin and was much noticed there, youthful as he was. In 1829 he entered the court band at Dresden, where he remained until 1841, in which year he resigned. He began to write musical compositions in 1830, and from that year until 1877 wrote dance music almost constantly, which had a prodigious run. His songs also were popular.

WATSON, William Michael, though christened by his parents by the two names here given, is only known to the musical world as Michael Watson. He was born in 1840 at Newcastle-on-Tyne, England. There is combined in him an unusual amount of talent, as he is known not only as musician but as composer of both vocal and instrumental music, as conductor and poet as well.

WEBER Von, Carl Maria. At Autin, December, 1786, was born a feeble, wailing infant, suffering with hip-disease. This child was Carl Maria Von Weber. He was the son of Franz Anton Von Weber, who was what was known as a "good fellow," which means in this instance that he lost his position as district judge to the elector of Cologne through his fondness for jovial companions. He likewise lost his wife's fortune and then set out on a theatrical tour. She, poor woman, died of humiliation, and her husband, having lost his one stay, went from bad to worse until he became a "town musician" at Autin. Though fifty years of age at this time, and with anything but alluring prospects, a beautiful and tenderly reared young girl of sixteen married him, and of this marriage Carl Maria was born. Owing to the disease with which he was born, he was unable to walk until four years of age, but before that time his father had recognized in him his musical talent, and determined to make of him another Mozart. He forced him to early composition, and treated him in every way in the most injudicious manner, traveling around with him from place to place and changing his teachers with every change of residence. The mother had already died from privation and ill-treatment. It is to be believed, if one may judge by some of his later compositions, that the earlier productions of Von Weber were without much merit, and were the result of the artificial stimulus given by his father in various ways rather than that of spontaneous musical ability. Von Weber, in 1806, entered the service of Duke Eugene of Wurtemberg, where he remained for several years. While with the Duke he remodeled "The Dumb Girl of the Forest," and produced it under the new name of "Sylvania." His "Abu Hassam," which followed, was received in London in the most gratifying manner. At this time he also composed several symphonies and other instrumental music. He went to Prague in 1813, and here he wrote "Freischutz," which was not produced, however, until 1822, when it was put upon the stage in Berlin. In 1825 he was called upon to write the opera of "Oberon" for the Covent Garden Theatre. At this time he took up his residence in London, where he did well in the way of money, but on June 5th, 1826, he was found dead in his bed. His death was the result of a state of exhaustion from the fatigue and worry consequent upon his labor.

WELLINGS, Milton, was born in Soho Park, Handsworth, Stafford County, England. Though of English birth, he was of Welsh descent. His father, a musician and artist of great ability (though but an amateur), was exceedingly careful about the boy's education, and provided him with the very best private instruction it was possible to obtain. But it is an undoubted fact that to the father's own private and personal supervision and guidance is due a great part of his success in after life. He possesses the ability of writing songs that become popular at once. One of his best is "Some Day." In his wife, and who is also his cousin, and to whom he was married in 1876, he has found a close companion and a sympathetic worker, who assists him in a manner which is invaluable.

WHITING, George E., was born at Holliston, Massachusetts, in 1837. He showed a talent for music at an early age. He studied abroad in 1862 and 1874, between which times he held good positions as organist in Boston. He became famous both as an organist and composer. In 1878 he was appointed organist of the Cincinnati Music Hall, a position he still holds.

WHITNEY, Myron W., was born in Ashley, Massachusetts, in 1836. He first appeared in the "Messiah," given by the Handel and Haydn Society in Boston, at Christmas time. The reputation that he gained at that time at once placed him upon such a footing among artists that no important occasion since has been considered complete without his presence, if his services could be secured. He is especially fine in oratorio, and his magnificent voice, with the certain knowledge that all that he is called upon to do, whether it be trivial or great, will receive the most careful attention, inspires a confidence among other performers which gives almost a surety of perfect success, whatever the occasion may be. In 1871 he visited England, where he took the part of Elijah in the Birmingham festival, and won for himself the same enthusiastic reception there with which he is always greeted here.

WILSON, Greenville Dean, was born at Lennox, Massachusetts. Both his father and mother were accomplished musicians, so that it is not surprising that Mr. Wilson should have developed into a great composer. He has great natural talent, and every opportunity was given him in the study of music. His father was his first teacher, but his studies were completed in Boston, New York, and elsewhere under distinguished teachers. In 1864 he took charge of the musical department of Temple Grove Seminary at Saratoga Springs. In 1867 he returned to Boston, where he taught music, and assumed the charge of the musical department of Lasell Seminary at Auburndale. In 1872 he moved to Nyack on the banks of the Hudson River, where he now resides. When but a mere boy Mr. Wilson began to compose. Many of his earliest compositions are still popular. "Summer Reveries," a set of six of his pieces, were published in 1869. "A Gleam of Sunshine" and "Shepherd Boy" are two of his most popular pieces.

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